



Westminster

R 785



A HISTORY
OF THE
ROYAL ACADEMY
OF
MUSIC

FROM 1822 TO 1922

BY
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PUBLISHED BY
F. CORDER, 13 ALBION ROAD
LONDON, N. W. 6
1922

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CONTENTS

Chapter I	Foundation	Page 1
" II	Getting to Work	" 5
" III	First Results	" 15
" IV	Lack of Funds	" 27
" V	In the Days of Potter	" 46
" VI	The Crisis	" 72
" VII	Success	" 82
" VIII	The New Academy	" 95

LIST OF ILLUSTRATIONS

The Earl of Westmorland	Frontispiece
Prospectus	Page 2
The Royal Academy Medal	" 18
Autograph Facsimile of Catch	" 22
Dr. Crotch	" 45
Sir Arthur Sullivan	" 68
Cipriani Potter	" 70
Charles Lucas	" 71
Sterndale Bennett	" 77
G. A. Macfarren	" 81
A. C. Mackenzie	" 88
The Royal Academy of Music, Tenterden Street	" 94
The Royal Academy of Music, York Gate	Appendix

CHAPTER I

FOUNDATION

UNLESS I were sure that my readers would derive considerable amusement as well as edification from this relation I should not venture to inflict it on them; for history in general is not an exciting subject, and musical history in particular interests few; while the account of the founding and struggles for life of an institution which no one but musicians cares twopence about hardly seems, on the face of it, to offer any attraction whatever.

Yet the first inception of the scheme should provoke a smile, for it affords an example of that curious fact that mean motives often result in worthy deeds, while sincere philanthropy as frequently fails. Towards the end of the 18th century several proposals for a national Music School had been made by Dr. Burney and others, and promptly crushed by jealous antagonists; but when at last a few able and resolute members of the Philharmonic Society got together and drafted a practical scheme they were mortified to find that on the very day they had designed to call a public meeting to discuss it a rival enterprise was launched. On July 5, 1822, in fact, a group of wealthy and aristocratic art-lovers, with Lord Burghersh (afterwards Earl of Westmorland) at their head, held a meeting at the Thatched House Tavern with an elaborate plan ready cut and dried. As the King was to be a patron, and the Duke of York another, the Philharmonic scheme was at once abandoned and, after a futile expostulation on the fact that not a single name of a professional musician appeared upon the list of either Patrons, Directors or Trustees, the prospectus went to press in the following form. The body of it is so well written that I give it in facsimile; the emendations and concluding paragraph are from the pen of the Secretary, Mr. Webster, whose caligraphy leaves a good deal to be desired.

These are only the dry bones of the scheme; there was also a voluminous set of Rules and Regulations extending over twenty pages of close print, which I must severely condense. The preamble declares that:

"The British Institution for promoting the Fine Arts in the United Kingdom established on the 4th of June, 1805, having been found eminently successful in the objects proposed to be attained by it, this institution shall be considered as established upon similar principles, and shall follow its rules and regulations as far as practicable.

CHAP. I—*Of the Objects of the Institution.*

"1st. The object of the Institution, under His Majesty's patronage, is to promote the cultivation of the science of Music, and afford facilities for attaining perfection in it, by assisting with general instruction the natives of this country, and thus enabling those who pursue this delightful branch of the fine arts to enter into competition with, and rival the natives of other countries, and to provide for themselves the means of an honourable and comfortable livelihood.

"2nd. With this view it is proposed to found an academy, to be called the "Royal Academy of Music",¹ for the maintenance and general instruction in music of a certain number of pupils, not exceeding at present forty males and forty females."

By the wording of this it is evident that English musicians did not rank highly in public estimation. It also explains why the number of pupils was severely restricted: it was for fear of overcrowding the profession!

Chapter II goes on to arrange that the Institution is to be maintained by four classes of subscribers, contributing respectively sums varying from one hundred guineas down to twelve guineas, or an equivalent annual subscription. The first-class subscribers were to be called Governors and the next Chapter enacts that the

¹ It is well to remember that in 1720 a syndicate of wealthy aristocrats had easily raised £ 50,000 to finance a few seasons of Italian Opera. They called this "The Royal Academy of Music" on the principle of the celebrated definition of a lobster (a red fish that walks backwards), for it was neither royal, nor an academy, nor musical; but merely a fashionable exhibition,

Trustees

The Duke of
The Earl of
Lord Burghley
The Vice Cha.
Sir Edmund

Sub Co

Lord Burghley
Count, St. A.
Sir Andrew
Sir John
Sir Gore
The Hon.
The Rt. Hon.

The Bishop of London

Ladies who have offered
The Dowager Duchess of Richmond
Duchess of Wellington
Marchioness of Ailesbury
Marchioness of Winchester
Countess of Jersey
Countess of Liven

Royal Academy of Music.

Patron_____His Majesty

Vice Patron_____H. R. H. The Duke of York

Directors

The Duke of Devonshire_____President

The Archbishop of York
The Marquess of Ailesbury
The Earl Fortescue
The Earl of Warrley

} Vice President

The Duke of Wellington

The Marquess of Cholmondeley

The Earl of Belmore

The Earl of Blessington

The Earl of Fife

The Earl of Lonsdale

The Earl of Mount Edgemount

The Earl of Morley

The Earl of Scarborough

The Earl of Milton

The Earl Brownlow

Lord Ravensworth

The Vice Chancellor

Sir James Langham Bart.

Sir George Warrender Bart.

The Rt. Hon. J. C. Villiers

John Julius Angerstein Esq.

William Curtis Junr. Esq.

Francis Freeling Esq.

George Watson Taylor Esq. M. P.

Trustees

The Duke of Wellington
The Earl of Lonsdale
Lord Burghersh
The Vice Chancellor
Sir Edmund Antrobus Bart.

Sub Committee

Lord Burghersh Chairman
Count St. Antonio
Sir Andrew Barnard
Sir John Murray Bart.
Sir Gore Ouseley Bart.
The Hon. Archibald Macdonald
The Rt. Hon. J. C. Villiers

The Bishop of London Visitor Rev. Mr. Sub-Visitor

Ladies who have offered to visit the Academy on the Female side

The Dowager Duchess of Richmond	Countess of Morley
Duchess of Wellington	Countess St. Antonio
Marchioness of Ailesbury	Viscountess Duncannon
Marchioness of Winchester	Viscountess Granville
Countess of Jersey	Rt. Hon. Lady Burghersh
Countess Liven	—— Lady F. Bentinck

Rt Hon: Lady F. L. Gower

Lady Maryborough

Lady Ouseley

Lady C. Paulet

Lady E. Falk

Lady Fitzroy Somerset

Lady Anstuther

~~Hon~~ Lady Murray

Hon Mrs Villiers

Mrs Arbuthnot

Mrs Pigby

Duchess of Hamilton

Marchioness of Downshire

Head Master

The Rev^d Mr Miles A. B.

Head Governess

Mrs Wade

~~Board of Professors~~

Principal ^{Dr Broth}
Board of Professors

Mr Thomas Attwood

" Thomas Greston

" William Shield

Sir George Smart

^{members of the}
Supplementary Board of Professors

Mrs F. Cramer ——— Mr Horsley

List of Professors

Mrs Anfossi

Ashe Andrew

Bishop Henry

Bochsa R. C.

Crivelli D.

Cramer: J. D.

Coccia L.

Cramer F.

Crivelli D.

Caravita G.

Clarke Dr

Digi: F.

Ferrari G. G.
Griesbach F.
Horsley W.
Hawes W.
Ireland A.
Kramer J.
Leverate J.
Lindley R.
Loder J. D.

Latour F. J.
Mori W.
Mackintosh
Nicholson Chas
Potter Cipriani
Purpe
Petrides Messrs
Rees F.

Smart H.
Spagnoletti Paolo
Stevenson Sir John
Watts
Willman T. L.

Dr Granville ——— Physician

J. R. Hume Esq. M. D. — Surgeon

J. A. Powell Esq. ——— Solicitor

Messrs Coutts & Co ——— Bankers

J. Webster ——— Secretary

Lord Burghersh was pleased to say this list might
be inserted in the Red book where all other
Public Institutions appear - if His Lordship
has not altered his mind he will then have
the kindness to return this Paper with such
alterations as may be necessary - it is right to
observe no charge is made for the insertion.

Mr F. L.

Mr J.

Mr McIntosh

Mr Chalmers

Mr Cipriani

Mr

Mr Meigs

Mr

Smart H.

Spagnolotti Paolo

Stevenson Sir John

Watts

Willman T. L.

Mr _____ Physician

Mr Esq M. D. Surgeon

Mr Esq _____ Solicitor

Mr _____ Bankers

Mr _____ Secretary

is pleased to say this list might
 be both where all other
 appear - if this Lordship
 mind he will then have
 to return this paper with such
 be necessary - it is right to
 is made for the insertion.

Academy is to be managed by a Board of twenty-five Directors chosen from these Governors, and by a Sub-Committee of nine members chosen from among the subscribers. Truly a vast deal of machinery to very little purpose! There were to be nearly as many governors as governed—as it turned out there were at first just twice as many directors as there were students—what did they think they were going to do, anyway?

It was shockingly illegal to go and elect themselves, as they did, but it really didn't matter. What did matter was that a number of the distinguished professors, especially the foreign ones, having secured a gratis advertisement, declined to teach on the modest terms offered and had to be replaced by others. The actual staff for singing was:

Mr. Crivelli

Mr. Ferrari

Miss Goodall

Mr. Hawes

Mr. Liverati

Mme. Regnaudin

Sir Geo. Smart

Miss Travis

It is interesting to note that there were lady professors as early as this, though there has always been a strong and unreasonable prejudice against them. As a matter of fact Mme. Regnaudin was the most capable and successful teacher of the whole set, there being many records of her prowess.

After laying down the duties of all the officials at great length, the Regulations deal, in Chapter IV, with the Course of Study.

"The first object in the education of the students will consist in ..."

In what? Sight-singing, Rudiments, six months at the Side-drum, or what should you think?

"a strict attention to their religious and moral instruction."

It is necessary here to explain that all the pupils were to be between the ages of 10 and 14, so that the Academy was intending to supervise their entire education. After a time this became impracticable.

"Next, the study of their own and the Italian language, writing, and arithmetic, and their general instruction in the various branches of music, particularly in the art of singing, and in the study of the pianoforte and organ, of harmony, and of composition."

Poor composition! It comes a long way after the Italian language, arithmetic, and even singing. But the students were not so shy of it.

Students were to enter (they nominally do so still) only on the recommendation of a Subscriber. They were to pay a ten guinea entrance fee and five guineas annually, a sum which would not have paid for the soap and candles that they used. There were also to be extra-, or non-boarding students, who were to pay the disproportionate fee of 15gs per annum. Then qualms arose in the Directors' minds as to their fitness to deal with the students of the other sex (I wonder what they thought was going to happen!), and hence the formidable list of Lady Visitors, who undertook to drop in now and then unexpectedly and look after things a bit. Fortunately they forgot all about it.

CHAPTER II

GETTING TO WORK

THE tremendous article in the *Musical Quarterly Review* (No. 15) impeaching the whole of this scheme would be very amusing reading were there not so much of it; but we will only give a sketch of the principal objections, which were doubtless to a great extent a voicing of public opinion at the time. After expounding the objects of the plan the writer says:

"We know many able judges, both of human nature and of the art, who are not sanguine in their hopes from the institution of Academies. They argue—and we confess, with a great show of justice—that truly great men *must make and have ever made themselves*; that exertion and energy for this noble task will never be wanting among highly gifted individuals, if there be patronage to call it forth. Patronage, they aver, is as necessary to the production of great works as light and heat to vegetation . . ."

But who was talking about great works! Always, you see, that absurd assumption that the aim of a school is to raise a flock of geniuses!

"To secure eminence its due reward it seems indispensable that eminence should exist in a certain degree of scarcity. Regard, and very special regard, must be had to supply and demand . . . The object is to replace the present race of musicians and teachers with successors of undoubted respectability, talents and knowledge,"

Note that respectability comes first and knowledge last!

"not to destroy both by letting loose a countless hoard of new composers, players, and teachers, educated by public contribution. For this reason the plan appears to us too extensive. Should it be

carried out, after three years eighty resident students, with an indefinite number of extra students, would be turned loose upon the world to compete with the existing members of the profession—to exclude a good many of them indeed by the superior recommendations they would probably enjoy, and to reduce the gains of all but the very first—a very small order.”

In modern parlance it would be a very large order. The writer then goes on to picture the “injury and misery” that would result in the future when a hundred students would quit the Academy yearly, making 3,200 professional musicians at once. He failed to remember the population of the British Isles, of which this number would only form one ten thousandth. In the present day the yearly out-put of three great schools is about 800 and the roll of the music teachers alone is over 100,000. And no one can say that ours is an over-crowded profession. Far more cogent than these feeble objections were the weak points exposed in the administrative and financial basis of the scheme. The original plan necessitated an annual expenditure of nearly £9,000 against an income of about £2,000; the balance was to be provided by subscriptions equivalent to a capital of £150,000. In the present day such a sum could be easily raised, but a century ago matters were very different—in fact, so slow were the public to respond to appeals for subscriptions that upon estimate of ways and means for the first year being made, a deficit of £600 was apparent. The Committee became alarmed and, in the absence of their chief, Lord Burghersh, who alone seems to have possessed the energy and ability to carry out the scheme, postponed further proceedings.

The noble Chairman wrote from his ambassadorial post at Florence, urging upon everyone the folly of this course, as utterly destructive to their prospects, and at last the promoters took heart again and started the concern in earnest, but on a much smaller scale than was at first intended. There were to be only ten students of each sex—a fourth of the number originally proposed—and for the present no out-students. The premises of No. 4 Tenterden St., Hanover Square—the unoccupied town-house of Lord Carnarvon—were taken at a yearly rental of £300; it seemed peculiarly suited to the desired object, having a smaller house (No. 3) attached, and a fair-sized garden, which could be used as a playground. The

house and garden were easily divided into two non-communicating portions, but alarm was at first expressed that the boys and girls should have to use the same entrance door, “From which a too great intercourse may be supposed” (*Letter from Sir John Murray*). This was got over by making a second entrance. The Rev. John Miles was the first Superintendent for the boys, but, to quote from the first Annual Report:

“The choice of the superintendent of the Female Department was much more difficult. In addition to the necessity of an unblemished reputation and of ability for the charge, it was important to find a gentlewoman whose mind and manners might be an example to the pupils placed under her care. A long acquaintance which some of the members of the Committee had had with Mrs. Wade’s merits

(they are careful not to say “with Mrs. Wade”, it wouldn’t be proper)

induced them to nominate her to this important charge. Mrs. Wade is the widow of Colonel Wade; she has educated a numerous family with success, which authorised the expectations that in that lady the Committee had found united all the qualities they required.”

The reception of the pupils was the next point to attend to. There were no less than sixty candidates, out of whom only twenty could be selected; but on Friday, February 10, 1823, and following days, all were examined by a formidable board of thirteen professors, the greater part of the Committee being also present. Think of that, you students, who turn hysterical at the Annual Examinations! How would you have liked to be brought before that terrible array of musicians and dazzling aristocrats when you were only ten or twelve years old and could only just strum “Lilla’s a lady”? Here is a portion of Sir John Murray’s letter to Lord Burghersh, giving an account of the proceedings:

February 21, 1823.

“My Dear Lord Burghersh,

“I think you will be glad to hear that about the time this letter reaches Florence the Academy will be opened. The examination is over. The ballot takes place on the 8th, and I hope the children will be assembled by the 12th. I attended, as did most of the

Committee, all the examinations, which lasted six hours for the boys on one day, and three hours on each of two days for the girls. A great deal of second-rate talent (very improvable however) was found, but only four boys and three girls of very first-rate talent. The examining professors were — Crotch, Smart, Greatorex, Horsley, J. B. Cramer, F. Cramer, Shield, Bochsa, Cahusac, Latour, Dizi and two more. It is but justice to say that they entered into it and conducted it with the greatest good-humour, patience, attention and kindness to the children, who were in general extremely alarmed . . .

"The king has recommended a student, and we have decided to admit him with out ballot. He was examined, of course, and it was a great satisfaction to us to find that he stands nearly at the head of the list in point of merit. We mean, whenever the numbers increase, to give his majesty two, three, or four recommendations."

And thus, I suppose, ensure a corresponding supply of geniuses.

The election took place on the 8th of March, as announced, and the following were admitted as Foundation Students:

William Henry Holmes.

Admitted without hallot on the recommendation of H. M. George 1 v.

GIRLS

Lawson, Mary E.
Smith, Catherine.
Chancellor, Mary.
Collier, Susannah.
Jenkyns, Emily.
Jay, Mary Ann.
Bromley, Charlotte.
Little, Hannah.
Palmer, Josephine.
Porter, Catherine.

BOYS

Cook, H. A. M.
Greatorex, Henry.
Mudie, T. M.
Blagrove, H. G.
Pye, Kellow J.
Phipps, W. H.
Devaux, Alfred.
Seymour, Charles.
Neilson, Edwin J.
Packer, Charles S.

The order in which these names are placed is according to the number of votes they obtained, and therefore according to their apparent talent at the time, for they were elected purely on their merits. Nearly all the boys distinguished themselves in after life, but not one of the girls, a fact for which I offer no explanation.

And now we come to the actual opening of the Institution, concerning which the following letter of Sir John Murray gives the details:

March 24, 1823.

"My Dear Lord Burghersh,

"I congratulate you. I, this morning, at nine o'clock, was present at the first opening of the Academy, by Madame Regnaudin and Francois Cramer.¹ The children have been collected since Tuesday last under Mrs. Wade and Mr. Miles. This morning their studies began. We have employed, for the girls Mme. Regnaudin, Crotch. Hulmandel, J. B. Cramer and Bochsa; for the boys Crotch, F. Cramer, Potter, and an Italian master for both. These are all in present employment; but we are enlarging the number as we get into order . . .

"By another disposition we shall be able in a fortnight, to take in eight more girls and as many boys. These will all be boarders, which leaves the selection to the Committee and is better for the funds. As soon as this is arranged we shall take in day-scholars probably; but this requires great consideration, because character becomes of great importance and it is not easy to find any rule to ascertain it. The applications for all classes of students are very numerous, I wish I could say as much for the Subscribers; we get on in that point but slowly. Although certainly, the Institution becomes more popular, the effect of the popularity is but slightly felt in the most important way . . . I really think it impossible to add anything to the sum which the boarders pay; it is already thirty-eight guineas, and we find that there are a great many schools where children do not pay so much. An addition might be made to regular students, but even that requires consideration and must be trifling. We have got seats for the girls in Margaret Chapel, but the boys are not yet provided for. The visiting clergyman is not yet quite fixed upon . . ."

The eight additional students of each sex were as follows:

Boys — T. W. Cooke, H. J. Crawley, W. M. Daniels, R. Fowler, C. G. Hill, C. Lucas, D. Smith, (one vacancy left).

Girls — E. M. Atkinson, F. C. Dickins (This was Fanny Dickens, sister of the novelist), C. Foster, A. Godwin, M. Morgan, M. A. Price, E. Shee, E. Watson.

¹ Mr. Kellow Pye always claimed to have received the very first lesson given in the Academy, and from Cipriani Potter.

GIRLS.

hours	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
7 to 8	Prayers English lessons	—	—	—	—	—
8 to 9	Breakfast and Recreation	—	—	—	—	—
9 to 10	Singing, Pfte teaching & practice	Pfte teaching reading and practice	Composition Pfte taught & practice	Singing practice &c	Pfte taught reading &c	Composition on Pfte taught & practice
10 to 11	The same	The same	The same Reading &c	The same	The same	The same
11 to 12	Singing practice	Singing taught and practised	Tuning taught & practised	Singing The same	Singing taught and practised	Practising &c
12 to 1	The same Recreation	The same	Score reading taught	The same Recreation	The same	Tuning taught practice &c
1 to 2	Dinner	—	—	—	—	—
2 to 3	Harp taught practice &c	Preparing for Dancing	Half Holiday	Harp taught practice &c	Preparing for Dancing	Rehearsal
3 to 4	Working reading and cyphering &c	Rehearsal		Dancing practising &c	Italian	
4 to 5	The same Piano	Rehearsal		The same	Practising working reading &c	
5 to 6	Ditto with Composition	Tea		Pianoforte teaching	The same Tea Composition	
6 to 7	Ditto, Pfte teaching	Dancing		The same	Dancing and practising	
7 to 8	The same with Italian	Dancing		By Mr. Beale and a sub-professor	The same	
8 to 9	Scripture reading and prayers	—		—	—	

BOYS.

hours	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6 1/2 to 7	Prayers Practice	—	—	—	—	—
7 to 8	Scholastic Instruction	—	—	—	—	—
8 to 9	Breakfast Practice	—	—	—	—	—
9 to 10	Harmony & Composition lesson	Italian Singing	Cello	Harmony & Composition lesson	Italian Singing	Cello
10 to 11	The same and Oboe	The same also Violin and Clarinet	Violin Harmony	Harmony and Oboe	The same also Clarinet	The same and Harmony
11 to 12	Lesson on the Horn	Clarinet lesson and practice	Harmony &c	Lesson on the Horn	Clarinet lesson and practice	Harmony Violin
12 to 1	Scholastic Instruction	—	—	—	—	—
1 to 2	Dinner	—	—	—	—	—
2 to 3	Practice and lesson on the Trumpet	Rehearsal	Practice	Practice	Italian lesson	Rehearsal
3 to 4	Practice		Rehearsal	Ditto	Practice	
4 to 5	Piano and Violin lesson			Piano & Violin lesson	Ditto	
5 to 6	Ditto	Recreation		Ditto	Recreation	
6 to 7	Supper, and Scholastic Instruction	—	—	—	—	—
7 to 8	Scholastic Instruction and P'fte	—	—	—	—	—
8 to 8 1/2	Pfte lesson & practice	Violin, Cello & practice	Practice	Pfte lesson & practice	Violin, Cello & practice	Practice
8 1/2 to 9	Prayers	—	—	—	—	—

The Foundation students, be it remembered, paid ten Guineas per annum only, whereas these extra students paid twenty, besides eighteen more for board, though this was little enough. And now let us see what they had to do. The annexed tables of work were drawn up, I do not know by whom, but evidently by some one who knew very little about the matter, for it seems to be assumed that all the pupils were learning the same things, as in an ordinary school. I have, indeed, an autograph letter from Dr. Crotch, expostulating against the details of this time-table, so it is evident that he at least had no hand in drawing it up.

How would you like to be down, summer and winter, by seven, ladies? And to have tea—for so it would appear—only on Tuesdays and Fridays? This may be an error, but the whole arrangement of these two afternoons is curious, with "Dancing" on Thursdays and only "preparing for dancing" followed by an Italian lesson on Fridays. The boys would seem to have had a very busy time, without so much as a half-holiday. But I believe the scholastic instruction was of a very mild kind, and of course they didn't all learn the horn or the trumpet — Heaven forbid! But as to the practising, just read the following extract from the first Annual Report of the Committee:

"It may, perhaps, be proper to notice a practice which has been introduced into the Academy, and which, being new in this country, has been exposed to much observation. The Committee alludes to that of several of the pupils practising their lessons in the same room at the same time. In justification of this arrangement the Committee might plead that unless every boy and girl had a room to themselves or very nearly so, it could not be otherwise . . . But the Committee are more anxious to defend the measure than themselves, and have to state that in all the Conservatoires of Italy, from whence the most able professors have sprung, this is the uniform custom; and so far from being prejudicial, it is universally allowed to be highly beneficial; it forces attention, it prevents the pupil from trusting to his ear (!) and obliges him to attend to his notes. The opponents of the system in this country allow that it makes steady players, but they assert that it is destructive of taste. The answer to this objection is evident. The taste of the Italians is universally acknowledged; and no practice introduced

into the seminaries which have produced their greatest masters can be prejudicial to that very quality for which they are pre-eminently distinguished."

Probatum est! But I have always found that although intellectual students can acquire this strange power of concentrating the mind on one thing and remaining deaf to another, those of truly sensitive hearing find the task impossible. The question of "taste" is beside the mark.

A letter from Lord Burghersh to Dr. Crotch dated April 24, 1823, returns to this point and, after advising that some of the time devoted to literary instruction should be given to musical practice, goes on to say:

"I am anxious to impress upon you that the practising of the pupils must always be considered as school hours; that is to say, that perfect attention and discipline must be enforced during the whole time it is going on; for which purpose an usher, or yourself, should always be present during the practice of the pupils, should regulate their exercises, and should see that no such thing as talking and playing about should take place while they are engaged in them."

But this, however desirable, was hardly practicable, as it would have needed a man's entire time. One of the students of that period has given me an amusing account of how the house-master used to try to superintend the boys' practice, but he was quite ignorant of music, and they, quickly discovering this, used to extemporise wild fantasias and hideously cacophonous scales in sevenths with grave faces when he came his rounds. The system of appointing some of the older boys as monitors was afterwards adopted, with better results. Lord Burghersh continues:

"I hope you have attended to my particular recommendation that the pupils should be taught to play from scores. There is no hurry in getting them forward in execution on the pianoforte, that will always follow if once they are made masters of the more difficult science of decyphering scores."

I am afraid his lordship thought there was some connection between the two subjects. The prevailing idea of the period was that you could only play the piano if you read from the notes

before you, just as it is still a tradition that you cannot pray to God without following the words in a prayer-book. The reading of ordinary pianoforte music is difficult enough for most and needs a tedious apprenticeship, but thanks to our archaic system of musical hieroglyphics, to read a score, much more to play from one, is beyond the powers of all but the very musical. Still, it is to be remembered that these students were the pick of the basket.

CHAPTER III

FIRST RESULTS

After four months of hard work it now behoved the Academy to show forth some results for money expended and pains bestowed. An Examination of the students was accordingly held on July 2, 1823, and the Report says:

"The Committee had every reason to be pleased with the progress and conduct of the pupils; and after having examined the professors' books and reports, decided the prizes as follows:

Miss Mary Chancellor, Pianoforte; Miss Catherine Porter, Singing; Miss Mary Ann Jay, Harp; Miss Margaret Morgan, Harp; Miss Susannah Collier, Harmony (1st Prize); Miss Caroline Foster, Harmony (2nd Prize); Master Blagrove, Violin; Cook, jun., Singing and Instrumental; Mudie, Harmony and Pianoforte; Lucas, Instrumental and Harmony.

The marks for the Harp prize turned out equal, so the Committee decided that both Miss Jay and Miss Morgan should be presented to H. R. H. Prince Leopold (who had graciously consented to bestow the prizes), and also to the subscribers, and that in His Royal Highness' presence the possession of the medal should be decided by lot."

Poor little maids! They were neither of them twelve years old, remember, and no wonder that this proceeding sent them both off into floods of tears. However, the authorities were sensible enough to award a second medal to Miss Jay, whom chance had thus robbed of her prize. They had better have done so in the first instance.

The initial display made by the students was, oddly enough, called *An Examination*, and was given before a select party of some

thirty or forty members of the musical and fashionable world. The result proved so far beyond expectation that it was resolved to repeat it—under the title of *An Exhibition*—before all the subscribers, and this was duly carried out at the Hanover Square Rooms on July 5. The following Christmas the same programme was submitted to the criticism of the outside public, by which time the youthful performers must have got pretty well sick of it.

It ran as follows:

PART I

- SYMPHONIA *Haydn*
Two Pianofortes, C. S. Packer and T. M. Mudie;
Oboe, H. A. M. Cook; Violins, H. G. Blagrove,
C. A. Seymour, R. Fowler and D. Smith; Viola,
W. H. Phipps; Violoncello and Double-bass, Ch. Lucas
and T. W. Cooke
- PSALMO *Marcello*
Sung by the Female pupils of Mme. Regnaudin
- GRAND DUET *Hummel and Cramer*
Two Pianofortes, Misses Chancellor and Price, pupils
of Mr. Beale
- AIR (Creation) *Haydn*
Miss Porter, pupil of Madame Regnaudin
- FANTASIA *Bochsa*
Harp, Miss Jay, pupil of Mr. Bochsa
- QUARTETTO *Zingarelli*
Misses Chancellor, Porter, Watson and Collier
- FANTASIA — Oboe obligato *Vogt and Bochsa*
Oboe, H. A. M. Cooke; Violins, C. A. Seymour and
H. G. Blagrove; Viola, W. H. Phipps; Violoncello and
Double-bass, C. Lucas and T. W. Cooke

PART II

- INTRODUCTION AND POLACCA *Viotti*
With Orchestral Accompaniments
Violin, H. G. Blagrove, pupil of Mr. F. Cramer.
- DUET *Dusseck*
Two Pianofortes, C. S. Packer and T. M. Mudie,
pupils of Mr. Potter

- PSALMO *Marcello*
Sung by the Female Pupils
- DUET *Bochsa*
Two Harps, Misses Jay and Morgan, Pupils of
Mr. Bochsa
- CHORUS *Jomelli*
"Ve sento, oh Dio" ("La Passione")
Sung by the male pupils of Mr. Crivelli
- INTRODUCTION *Bochsa*
To the Grand National Anthem, "God save the King!"
Two Pianofortes, Three Harps, Oboe, Violins, Viola,
Violoncello and Double-bass. Composed for this
occasion. The solo part in "God save the King" by
Miss Smith. The Trio by Misses Atkinson, Watson
and Porter

Not a very thrilling programme, was it? Nothing to write home about, as we say nowadays. But concerts in those dark ages were very dreary affairs, consisting of little else but Haydn, relieved by Italian trivialities. I was curious to see that last item by the great Bochsa, but it has perished under the dust of ages. An interesting note concludes this entry in the Minutes:

"After the Exhibition Mrs. Wade was authorised to allow the children to dance, and to purchase for them cakes, fruit, &c., which should be charged in her account."

Again I would remind you that these "artistes" were none of them over twelve years of age.

A letter from Sir John Murray to Lord Burghersh gives a very triumphant account of this first concert:

"My Dear Lord Burghersh,—On the 5th, as I daresay you will hear, we had a complete triumph. We gave our first Concert, entirely of the pupils, at the Hanover Square Rooms, and everybody was not only amazed, but delighted. I enclose the bill of fare, from which you will see that we aspire pretty high, and when I tell you that we had not a failure, I think that you will yourself be surprised at our progress. Even at the rehearsal there was not one piece

played twice. The last piece was never put into the children's hands till the Tuesday previous to the Concert, and when they had many other things to attend to."

This was Bochsa's arrangement of "God save the King".

"Some of the Committee thought our exhibition premature. I suggested and proposed it; because it appeared to me necessary to silence our detractors and satisfy the subscribers, who were becoming very clamorous to see what we were doing. I thought, too, that it was desirable to show the style of music which we taught. But however there might have been a difference of opinion before the performance, there is none now . . . The prizes have had a wonderful effect. The prize is a most beautiful medal—a head of Apollo, with a lyre; and on the reverse, the pupil's name with the instrument within a wreath of laurels, and the words 'Royal Academy of Music, instituted 1822'."

This beautiful and much coveted medal has quite a history of its own, which I must pause here to relate. It was prepared by Wyon at the expense of Sir John Murray—some fifty guineas—and presented by him to the Institution. About a dozen were awarded each year, but when hard times came this was one of the first luxuries to be cut off. Yet in 1861, just when things were at their worst, the giving of these awards was revived and has been continued ever since. But in the present day, though the standard expected from the students is so high, the number of silver and bronze medals carried off annually is to be reckoned by hundreds. The uninitiated should be informed that students who have studied for a whole year may compete for a Bronze medal. Should they gain it they may compete for a Silver one the following year and for a Certificate of proficiency (completing their Academic course) the year after. This only refers to their principal subject of study: for their secondary subjects they must obtain "Commendation" two years in succession before competing for medals. The Annual awards are therefore not competitive, but represent definite stages of progress.

One year there was a workmen's strike, and the medals could not be delivered. Word was passed to the students, and the royal lady who so charmingly presented the prizes that year never knew



THE R. A. M. MEDAL.

that she was handing over mere morocco cases (in which, however, *someone* had placed cakes of *Chocolat Menier* with or without tinfoil as the best substitute for silver and bronze medals).

To return to the main History: Sir John Murray's letter goes on to speak of financial difficulties, the slow advent of subscriptions and how an income of at least another £ 1,000 is required to enable the Academy to pay its way.

The following minutes appear under date of June 23, 1823:

"Resolved, that the holidays shall commence on Saturday, the 12th of July.

That the Professors be directed to assign a certain task to each of the pupils.

As granting holidays is in contradiction to the decision of the Directors on the 2nd inst., it is necessary to explain that the Chairman communicated on the subject with his Grace the Archbishop of York, and that holidays are given in consequence of several of the Professors leaving town."

Education was sterner in those days, and in this connection we may quote a paragraph from a letter of Lord Burghersh to Mr. Webster (his *locum tenens*):

"I have considered lately with much attention the distribution of hours in the Academy; and I cannot help pressing the Committee to reduce the study of Italian and dancing for those of the pupils who are not destined for the stage or for singing; for instance, it is a loss of time that a person studying the pianoforte, or the harp, should learn more Italian than is necessary for the understanding of the direction of time, &c., which is to be met with in music; and its study deprives the pupil of an hour or two which would be devoted to the practice of his pianoforte, or principal instrument. The same observation may be made as to dancing. . . It should be remembered that to become a proficient on any instrument, it ought to be practised at least five or six hours a day".

Then how much more time should it require in the present day, when the standard of proficiency is so very much higher? A letter from Sir Gore Ouseley to Lord Burghersh, dated November 18, 1823, will bring us close to the end of the first year of the laborious enterprise:

"My Dear Lord,—I lose not a moment in replying to your letter of the 1st inst., which I have just received. I had written you a very long letter when I was leaving town last August. In it I gave a detailed account of all our operations, and of our success, as far as it could be expected; and, as I gave up the whole of my time to the Institution, from March to the end of August, every day, on or out of the Committee, I was vain enough to suppose that I had, in some measure, contributed to realise some of your wishes and to mature some of your luminous plans. But I perceive clearly by your present letter that mine has never reached you.

"Of the progress of the Academy, I am happy to be able to give you very good accounts, for although I have not been able to attend the Committee very lately, still I never go to town without calling there, and putting such matters to rights as require it. The singers are coming on very well indeed, and the good Madame Regnaudin is indefatigable. The set of Marcello's Psalms which you presented to the Academy has, in her hands, done signal service. Bochsá is equally deserving of praise with Madame Regnaudin, and has brought on his pupils most wonderfully. With respect to La Tour, we were very sorry not to be able to employ him; but you know we are very poor as yet, and cannot overload ourselves with professors Our Subscription Concert, last July, went off with great *éclat*. Prince Leopold kindly attended and distributed the prize medals, and our audience was delighted with the exhibition; indeed, so much so, that Murray wished to have a second one shortly after, but to that I did not agree, lest it should make a *treat* too common: we showed the subscribers sufficient to make them report well of the concert, and induce others to come forward with subscriptions and support, which we sadly want. *A propos*, I wish you would write to all your female friends and relatives in the highest circles to patronize this excellent establishment. I am not prepared to say anything on the subject of Rossini; in our incipient and wretched funds, we find Crotch and his assistant amply sufficient for the lessons requisite in harmony and composition. Yet it would be a matter of deep regret to me, not to employ so illustrious a person. When his name was last mentioned at the Committee, I rather think that the majority imagined we could not employ him; but that is some time ago. Centroni will be a great

acquisition. Tom Cooke's son will make an excellent oboe; he now learns from his grandfather. I shall expect to hear from you on the subject of La Tour, Rossini, &c., &c."

The above named illustrious foreigners, however, were never engaged, owing to the "incipient and wretched funds"!

On Wednesday, December 17, there was a performance of the pupils in the concert-room at the Academy, with practically the same programme as that given above. The vacation commenced three days later, and the Academy could now consider the results of a year's hard work. These were not over encouraging; plenty of excellent youthful talent had been found and the arrangements for its fostering had been made with a generous—perhaps too generous hand. The receipts of the institution had been good—£7,027 16s. od. in all, the annual subscriptions being £866 5s. od.—but the expenses were nearly £9,000, and it was obvious that the two sides of the account must be brought closer together than this. Some of the subordinate branches of education (especially those not appertaining to music) were lopped off, but this was too slight a relief. Appeal was made to the professors to reduce their fees, and these gentlemen very handsomely offered to teach for the next three months *gratis* if this would set the Academy upon its feet again. A public concert was arranged to be given by the students at the Hanover Square Rooms with again the same old programme—only three of the solo items being changed—but the pecuniary results were far from fulfilling expectation. The net profit was only £9, a fact which seems to indicate great lack of energy on the part of the promoters. Those interested in the matter and able to refer to the *Musical Quarterly Review*, will find in Vol. VI a tremendous article, criticizing every number under a separate heading, analysing the talent and the performance of each individual student, and finally spoiling it all by another violent onslaught upon the institution and its directors. This, and the previous articles in the same strain, must have had disastrous influence on the fortunes of the Academy. However, every nerve was now strained to keep the ship afloat. By increasing the number of students to forty, all of whom were now to pay £40 a year, by reducing professors' fees to nearly one-third of the former amount, by giving an annual dinner and ball, by petitioning for a Government grant, surely

things would come right! These expectations were to a certain extent justified; the dinner and ball produced about £1,200, and though the Government refused to make a grant, the King gave a yearly donation of £100, a subscription which was continued by King William and by Queen Victoria all through her long reign.

Before describing this dinner, let us brighten the gloomy scene by adverting to some of the humours of the Academy at this period. By the kindness of J. Kellow Pye, Esq., F.R.A.M., we are enabled to present our readers with a facsimile of a little musical joke in the form of a catch, or canon, written by the then Principal, Dr. Crotch. The words are pure nonsense, consisting of a string of puns on the names of the students.

Renewed but unavailing efforts were now made to get aid from the Government, either in the form of a rent-free house or an annual monetary grant. But Lord Burghersh's sound policy of admitting outside students had a most stimulating effect upon the fortunes of the Academy, and a well-looking scheme was also put on foot to establish a series of high-class concerts, to be called the Royal Academic Concerts, the proceeds of which were to be applied to benefiting the Institution.

In July, 1825, the Rev. Mr. Hamilton was elected to succeed Mr. Miles as Superintendent. The newcomer was a worthy gentleman, but one who seems not to have had quite so firm a hand with the boys as the young rascals demanded. (They were rising 15.) Economy being now the order of the day, Resolutions appear in the Minute Book of the Committee directing Mrs. Wade's piano—her very own—to be placed at the disposal of the girls, Miss Shee, the assistant governess, to see that there is no undue extravagance in the matter of purchasing harp-strings, and Packer, Phipps and Mudie to go for an hour twice a week to Messrs. Stodart's, Clementi's and Broadwood's to learn the art of pianoforte tuning, so as to save the cost of a tuner at the R. A. M.¹ But an old student of this period has left it on record that there was much foolish waste in the commissariat department. It was before the days of gas, and the students had an allowance of candles served out to them every Saturday, the same in summer as in winter.

¹ This was found to cost rather more than it saved, and was soon given up.

Allegretto. The Academy Roll Call. 6 Dinner. W.C. 1825. Composed for Nielson

1. *the all love our homes My Tunger I feel. Oh my head is aching I*

2. *And look up look for the pre is burning I cannot see. The*

3. *My eyes to stuff and as for our cook she's not worth a lick, so*

beg you will kneel down

rogue is turning

pack her off

Is that not that? Wandering Nielson, bread for my dinner, cut it & Packer

this offer is made by the brother

to a seat on the opposite side. One of the servants soon after coming into the room, he took up a piece of bread, broke it into three or four pieces, and threw it at her; on my requesting him to desist, he returned answer that I had better mind my own business, and he should do it if he liked; upon going out of the room he took another piece of bread from the basket, broke it into several pieces, and threw it about the table. Monday evening he, with three others, climbed upon the partition which separates the two grounds, and was conversing with the female students. This is against the rules which he was aware of. On the same evening he broke a large square of glass by throwing stones. A short time previous to the above mentioned he came into the office, followed by several boys whose names I had just put down as well as his own for not being at their practice, and threatened to knock me down if ever I attempted, as he called it, to spy upon his actions, with other abusive language; also many such misdemeanours too numerous to mention. I have at times reported him to Mr. Hamilton, but as his conduct seems to be growing worse instead of mending, I thought proper to make it known to the Committee in hopes of having redress, it being impossible for me to remain in my situation unless some steps are taken to effect this purpose, as I am continually being insulted in the discharge of my duty.

(Signed) W. Inglis, Clerk."

Upon receipt of this formidable indictment the Committee, in spite of the obvious malice and exaggeration patent in every line, directed the Secretary to write to Seguin's father to remove him *instantly*. The end of this interesting episode is, we regret to say, wrapped in obscurity. There was no other Committee meeting for two months, when more important matters absorbed the attention of the authorities. However, Seguin did not leave, but remained to be a shining light and eventually to marry Miss Childe, one of the young ladies whom he courted over the garden wall. If only our schools had no worse scandals than this!

It may be interesting to mention that Mr. Inglis was shortly after dismissed for having been seen taking some of the young ladies on the river. Naughty, naughty Mr. Inglis!

Majora canamus. The projected Royal Academic Concerts took place on Mondays, March 6, April 10 and 24, May 8 and 22,

and June 5, Dr. Crotch being director. The principal Italian artists were engaged, Pasta, Miss Stephens, Braham, and many others. Weber conducted his Overture, "Ruler of the Spirits," at the second Concert, and De Beriot made his first appearance in England at the third. The orchestra and chorus were mainly from the Italian opera, assisted by the Academy students and a few Westminster boys. Mawkes and Blagrove had the honour of appearing as violin soloists, and Lucas as a composer, even, with his Overture. The programmes seem to modern ideas very insipid, drawing so largely upon the Italian operas of a happily defunct school; but the public, urged by aristocratic influence, came down handsomely, and with all the foolish expenses the six Concerts realized a profit of £685.

And now once more the indomitable Lord Burghersh, whose energy had revived our flagging fortunes, had to return to his embassy at Florence, and knowing the feebleness of his colleagues he left behind him a declaration of policy in the form of a letter to the Committee. After defining the position of affairs down to every detail, he pointed out that present resources were just sufficient to make both ends meet, but that it behoved them to try and establish a reserve fund in case any of their expectations should fail in the future. He concludes thus:

"To attain this object there appears no possible means except that of still increasing the establishment, but for the present it would not be advisable; to diminish it would certainly be total ruin. Now, as to the plan upon which the Academy should be maintained . . . The education should be general, and not restricted to particular departments of the science and practice of music; it must be considered as a place offering general instruction to all those who seek it; the guarantee that it shall not be improperly used is in the heavy payment required from the parents of the pupils. They must be the best judges whether it is a good speculation to pay that sum for the future benefit of their children; we have only to see that there is musical talent; if it is not so advanced as to require the best masters it will be the better for our funds, and enable us to spend more upon those who are more advanced, while in their turn the less advanced will rise to other masters. But I feel strongly that the offer made by the Academy is musical instruction of every description, and that we, the managers of the Institu-

tion, have only to assure ourselves of the respectability of the persons applying to enter and of their musical disposition, and receive them without imposing upon ourselves rules in favour of this or that particular branch of study; nor confining ourselves to age except in moderate bounds; for it must be remembered that a perfect education is not easily obtained."

Yes, all-round musical education was that wise old man's motto, as it is ours to-day.

Once more the Academy seemed safely established, and its guardian angel thought he might leave it to go alone. But whenever Lord Burghersh went away he took the Academy luck with him.

CHAPTER IV

LACK OF FUNDS

THIS heading would serve for the next forty years of our history, which is a tale of perpetual struggle against bankruptcy. Only a few months after Lord Burghersh's return to Florence he received a letter from Sir George Clerk which must have made him gnash his teeth and use the strongest of Anglo-Saxon—to which, as a gentleman of the old school, he was somewhat addicted. Upon a financial estimate for the coming year (1827) being made it was found that the budget would present the alarming deficit of £ 1700. The Committee tried to renew the Academic Concerts, so successful last year, but what with their inexperienced management and the lack of Lord Burghersh's personal influence, the first of these entertainments was given to a half empty room and a heavy loss was in prospect. Add to this the misbehaviour of Bochsa the harpist, who tried to make money out of the Academy by hiring out the students and finally (in 1830) eloped with (Sir) Henry Bishop's wife (he was a forger and I don't know what all; quite an unsuitable person for our chaste Academy), and it is small wonder that the directors lost heart and were for closing the school at the ensuing midsummer. Bolder counsels, however, prevailed, and a beating up of subscriptions and loans from the aristocratic and wealthy friends was resolved upon as a last resource. Lord Burghersh, when informed of all this, was much vexed; the concerts, properly managed, ought to have been a great stand-by, and he reminded his fellows that they had promised that the Academy was not to lose by any failure that should take place. He advised a grand dress ball as the best means of realizing £ 1,500 or so, but his advice was not taken. A very long-winded and feeble appeal for help was printed and circulated, with some result. Four gentlemen gave £ 50 a-piece and thirteen others lent a hundred.

guineas. They were mostly directors. Sir John Murray gave twenty guineas and lent eighty. The accession to the funds of the institution then—for of course these loans were never repaid—was about £ 1,700. Then in the Academy itself salaries and house expenses were cut down, the number of students reduced, and the fees raised to £ 50 a year for in-students and £ 30 for out-students. So on we went again. One good result of the pinching system was that whenever any students had at all a bad report from their professor they were at once desired to withdraw from the Academy. Ah, the good old times!

Next term the Minutes of the Committee meetings teem with regulations for the more economical working of the establishment. The superfluous beds to be sold; the diet to be regulated according to the Woolwich Military Academy; new tradesmen fixed upon; students hired out to play in the opera band, &c. The list of unpaid tradesmen's bills at this time is most edifying; it includes Catton & Son, hire of benches, £ 22 17s. 6d; Dickenson, apothecary, £ 98 2s.; Kell, builder, for repairs, £ 243 16s. 3d. The Committee wisely decided in future to buy benches instead of hiring them. But how did the poor children manage to consume nearly a hundred pounds' worth of physic in one year?

A public Concert at the Hanover Square Rooms gave a bright finish to this gloomy year. The programme was of the usual kind, but the singing of Miss Childe and Mr. E. Seguin was now beginning to be quite remarkable, while an Italian Recitative and Aria by C. S. Packer, sung by Sapio, was thus glowingly noticed by the *Harmonicon*:

"The new vocal piece, the words from an Italian sacred drama 'La Morte d'Abelle,' is exceedingly creditable to the youthful composer; it proves him to possess both a genius for invention and industry to render his powers available. The recitative, describing *Cain's* agonies of remorse and despair, is full of talent and judgment. The accompaniments are, in every way, of the most masterly kind, and the harmonies, in many instances, are absolutely new and highly effective. The first movement of the air is melodious and well suited to the words; the second is full of spirit, but less original. If our praise and good wishes be of any value to this ingenious *élève* he has them. Should he persevere he can hardly fail. He seems to think

for himself, not rashly, or in any way indicating a redundant share of self-complacency, but just up to that point which renders him too proud, too independent, to condescend to the humiliating practices of the herd of imitators."

Of how many meteor-like geniuses have I read similar notices? "Where ish dat barty now?"

During 1828 there are few momentous occurrences to note down. Turning over the Minute Book I notice two entries of interest:

The Governess having reported that the young ladies are in the habit of looking out at the windows in their practice-rooms: Ordered—that those windows be painted.

The Committee having noticed several of the male students not in the uniform of the Academy, the Superintendent is directed to give the order requiring all the students in future to appear in the established dress—viz., blue coat or blue jacket with the uniform button—and that no other button can be allowed in the Institution but the one which the Committee have approved of, a pattern of which is in the custody of the Secretary.

In the year 1828 arose the first idea of instituting an operatic class, for on the 20th of March a Minute appears to the following effect:

"Sir Andrew Barnard having proposed to contribute the sum of ten guineas towards defraying the expense of a professor to instruct the pupils in dramatic singing—It was resolved that the thanks of the Committee be conveyed to Sir Andrew Barnard for his handsome offer, and that the Committee will make the necessary enquiries as to the person best qualified to give such instruction."

This was because Sapio, Seguin, and Miss Childe had already made some figure on the operatic stage. Mr. Liverati was chosen to instruct the pupils in the art of operatic singing and acting—the latter branch far more easily attainable to students then than now, the standard being very low—and by the end of the year the first performance took place. But before giving an account of this, another incident deserves mention. A prize of £5 was offered at Midsummer for the best setting of an operatic *Finale*. The words were taken from an obscure opera of Cimarosa, and three young composers competed for the prize, all acquitting themselves with credit. Sir Andrew Barnard, in a letter to Lord Burghersh, says:

"There is more or less cleverness in all of them, and they are put together much better than I expected, considering that it is a first attempt at dramatic writing; *they have, however, all more or less a disposition to deviate from the subject to introduce extraneous and difficult modulations in the modern German style.* When they hear the beautiful simplicity of the original it may serve as a guide to them on future occasions; they show, however, sufficient beauty and elegance in all the different movements to promise being very fine dramatic writers when they learn to let well alone, or rather, to keep it going."

By the passage have italicized it will be seen that young composers sixty-five years ago laid themselves open to the same strictures as they do now.

The following extract from the Minutes gives a full account of these prize compositions, and I think the matter of sufficient interest to be quoted entire:

"June 14, 1828.—Adjudication of the prize, value five sovereigns, for the best composition of dramatic music, with accompaniments for an orchestra of a comic scene.

"Having had the prize compositions performed, the Committee are of opinion that the three compositions which have been sent in all possess great merit, and that it is highly creditable to the Academy to have produced three compositions exhibiting so much genius.

"The composition in C appears to the Committee to be the most pleasing and the most complete as a whole, and they, therefore, adjudge the prize to the writer of that piece.

"The *Finale* in B also possesses great merit, and many passages are extremely beautiful, but the different movements are not so well connected.

"The Committee consider the composition in E so well written that they intend to have the orchestral parts copied out in order that it may be performed on some future occasion.

"The Committee having decided upon the merits of the several compositions, proceeded to open the letters which accompanied them, when it appeared that the composition in C is the production of Charles Lucas; that the *Finale* in B has been composed by Kellow

John Pye, and that Thomas Mollison Mudie is the writer of the composition in E.

"To the candidates generally whose compositions have become the subject of this day's decision, the Committee feel that their strong commendations are due, as, independent of the talent their respective pieces so decidedly evince, the Committee cannot but be sensible of the time and application the candidates must necessarily have devoted to writing these compositions, so creditable to themselves and to the Institution."

The breaking-up this summer (1828) was celebrated with somewhat maimed rites, the funds being so low as to cause the supply of medals to be cut down. For this the Committee went so far as to apologize in the following terms:

"The Committee regret more than ever that the very limited means at their disposal do not suffice to enable them to mark their sense of the pupils' general improvement in a more distinguished manner; but aware of the proper feeling on this subject which exists in the breasts of their young friends, they trust and hope that for the present they will be content to accept the unqualified thanks and approbation of the Committee."

The concert programmes of this period are so monotonous as to be not worth quoting; they usually contain a Symphony of Haydn or Mozart, and nothing else but vocal solos and concerted pieces by Rossini and Mercadante, but there is occasionally a student's composition, by Lucas or Mudie, and at the Concert of the 6th September "Master Bennett" made his first bow to an audience, playing a Concerto by Dussek.

The next incident of interest was the kind offer of Sir James Langham, one of the directors, of £30 to be distributed in prizes to the students as a slight consolation for the short supply of medals at the last examination. The offer was gratefully accepted, but the arrangements for distributing the prizes stood over so long that the students do not seem ever to have got the money at all.

During the remainder of this year everything had to give way to the projected operatic performances, before speaking of which we will only quote one or two interesting little points of discipline which appear in the records:

"August 16, 1828.—Read Mr. E. Spagnoletti's explanation of the cause of his absence from the annual Prize Concert, which is considered very insufficient and unsatisfactory; the Committee have therefore—

"*Resolved* that he can no longer be received as a student of the Academy.

"January 29, 1829.—Holmes not having yet returned to the Academy nor sent any explanation of the cause of his absence—

"*Ordered*, that the Secretary inform him that he is no longer to consider himself a pupil of this Institution. Hopgood not having returned until the 28th inst., without assigning any sufficient cause for his absence—

"*Ordered*, that he be confined to the Academy for four weeks. The Committee adjudge him this lenient punishment in consideration of its being his first offence.

"The Superintendent is directed to make this Resolution known to all the Pupils.

"February 4, 1829.—Read a letter from Holmes, stating his regret that he had absented himself from the Academy without leave and hoping the Committee would not visit him with so severe a punishment as that adjudged to him at the last Meeting. The Committee, in consideration of what he has stated, agreed to rescind their former Minute and to impose on him the same punishment as on Hopgood."

The sternness of the Committee is accentuated by the fact that Holmes entered the Academy by the patronage of the King at its first opening, and during his six years of studentship had earned the highest opinions. A later entry will be read with more satisfaction:

"February 12.—Hopgood was informed by the Committee that, in consideration of his playing his Concerto so well on Saturday last, they would remit the remainder of his punishment."

But we may hazard the guess that his imprisonment had something to do with his good performance, by forcing him to practise.

And now for the operatic performances. These took place under the superintendence of Signor de Begnis on Monday, the

8th, Tuesday, the 16th, and Saturday, the 20th December, 1828, and were witnessed by what the *Morning Post* calls "highly respectable company." They proved a pecuniary as well as artistic success, and were soon followed by other attempts, not so successful. The peculiar interest of the matter justifies us in reproducing some of the newspaper notices of the time. Of these several are extant, but our old friend the *Morning Post* gives the most exuberant and glowing account; we therefore choose it in preference to the colder descriptions of the *Harmonicon* and *Observer*:—

"*Morning Post*, Tuesday, December 9.

English Opera House.

"A very interesting performance took place at this theatre last night, being the first dramatic attempt of the pupils of the Royal Academy of Music.

"With the assistance only of de Begnis, who played *Figaro*, they performed the "*Barbiere di Siviglia*," and the experiment was highly honourable to the Institution generally, as well as to the individuals concerned.

"The theatre has been fitted up exactly as last year for the French company; and the subscription boxes were all filled by distinguished patrons of the Academy. Her Royal Highness the Duchess of Kent and a party occupied His Majesty's box; the pit was completely filled by highly respectable company, attracted by the novelty of the exhibition.

"The following is a list of the young performers, vocal and instrumental, from which the strength of the band may be perceived: *Figaro*, Signor de Begnis; *Rosina*, Miss Childe; *Berta*, Miss Bromley; *Conte d'Almaviva*, M. Brizzi; *Bartolo*, Mr. A. Sapio; *Basilio*, Mr. E. Seguin; *Fiorello*, Mr. P. Smith. Maestro al piano, C. S. Packer; orchestra leader, C. A. Seymour; principal second violin, H. G. Blagrove; principal viola, C. Quartermain; principal violoncello, C. Lucas; principal double bass, J. Howell; violins, T. Mawkes, C. A. Patey, E. W. Thomas, W. Dorrell, G. H. Bianchi, A. Devaux, W. S. Bennett, R. Kiel, G. Packer, E. White; violas, S. Philpot, T. Goodban; violoncellos, F. Hill, W. Smith, F. A. Packer; double bass, J. Ella; flutes, D. H. Brett, Kiallmark; oboe, H. A. M. Cooke, R. K. Brewer; clarionets, T. M. Mudie, G. Hill; bassoon, J. Baker; horns, W. M.

Daniell, J. Hopgood; trumpet, J. Greenhill; trombone, J. Harroway; drum, H. J. West.

"We do not, of course, enter into criticism upon an occasion like the present, further than to select the most deserving objects for commendation and encouragement. Miss Childe's performance was altogether very promising, and her singing displayed talents of the highest order. Her style reflects a credit upon the system of tuition practised at the Academy, which greatly enhances its claim to the public support. Her "Una voce" and the "Dunque io son" were sung with every delicacy of execution and the most correct expression; the latter was warmly encored. Miss Bromley, in the single song of *Berta*, showed herself to be a very agreeable little personage, a clever singer, and evidently a natural actress; she was heartily encored, and her unaffected *naïve* manner justly interested the whole audience. The *Count's* is a difficult part to sustain, and when we remember how awkwardly it has been usually dealt with elsewhere, there is every reason to be satisfied with his youthful representative of last night. Sapio and Seguin were both effective. De Begnis was all life and humour as the *Barber*. The Overture gave so much satisfaction as to be encored; and the accompaniments throughout the opera were played with very creditable precision. The performance, on the whole, was superior to anything that could have been anticipated from a first effort, and it gave evident pleasure to an audience which seemed to be peculiarly interested in its success."

"*Morning Post*, December 22, 1828.

English Opera House.

"The third and last of the first series of performances at this Theatre by the pupils of the Royal Academy of Music took place on Saturday evening. Rossini's opera of "Il Barbiere" was repeated, and its representation was witnessed by a full and fashionable audience. The part of *Figaro*, as before, was sustained by Signor de Begnis, and of his performance it is altogether unnecessary to speak. As the *Count* Brizzi confirmed the favourable impression his previous efforts had produced. His voice has natural capabilities of a very superior order, and they fortunately have been ably cultivated; as an actor, too, he is likely to attain considerable eminence; his action is easy and various, and his manner animated. Mr. E. Seguin executed "La Calunnia" with excellent emphasis and feeling; we have more than once heard it done less justice to at the King's

Theatre. Miss Childe was pleasing, and much applauded as *Rosina*; her singing can no longer be characterised as that of a pupil. Although singularly strange to the dramatic business of the scene, Miss Bromley, as *Berta*, sang "Un nom so che mi sento" with a grace, finish, and propriety which justly drew forth an encore. To the orchestra very great credit was due; towards the conclusion especially, Mr. C. A. Seymour led with a degree of spirit and power well worthy of a master. The character of the music was maintained, its bursts and vigorous descriptions were given with force, its brilliancies were as sparkling in the execution as in the conception, and its delicate and fanciful touches and varieties were happily valued by Mr. C. S. Packer at the piano. The experiment has thus been made, and it has succeeded far beyond what could have been reasonably anticipated. The great difficulties are now overcome, and something more of perseverance and good conduct only are necessary to give us an English Italian Opera of such excellence as shall supersede the necessity of our any longer surrendering at discretion to the exorbitant demands of foreign performers."

On account of the genuine impression made by some of the students on this occasion several offers of engagements were subsequently made for them by different managers, but these were all wisely declined by the Committee on the sensible ground that nothing should be allowed to interfere with the young people's studies. And this is a fight which continues to the present day.

Signor Giuseppe de Begnis (1793—1853), the director of our first operatic class, was an Italian *buffo* singer, who was engaged for some years at the English Opera House (the Lyceum theatre). He seems to have been a very capable person, and I have a 4to sized portrait of him published by Sams, the well-known print-seller, and bearing the following inscription:

"SIGNOR DE BEGNIS.

"This portrait, made on the Occasion of his being appointed Director and Instructor of the Pupils in the Royal Academy of Music for the Dramatical Department, in which they met with the most brilliant success at the English Opera House Dec. 8, 1828, is most respectfully dedicated to the most noble Committee by their

"Most humble & devoted Servant,

W. Sams."

This is *most* gratifying! It does not appear when or why Signor de Begnis resigned, but after 1830 there were no more attempts at opera for many years. We simply couldn't afford such luxuries.

The next incident of note was the disappearance and death of the Secretary, Mr. Wilkes, owing to mental worry at inability to keep his accounts straight. I don't know what it was about the Academy accounts, but in those days neither they nor their administrator could ever be kept straight.

A few extracts from the Minute Book of 1829 seem worth preserving:

"4th February. Miss Bellchambers having applied to the Committee for leave to publish her Canon—Resolved that her request be complied with."

(One wonders who would buy it when published, and what he would do with it when he had got it.)

"14th May, Read a letter from Mr. McMurdie requesting the assistance of Miss Childe at a Concert on Thursday, 21st inst . . .

"Resolved, that Mr. McMurdie be informed that the Committee will with pleasure allow Miss Childe to sing at the Concert, but they cannot approve of her singing the air assigned to her in the first part."

So singers did not choose their own songs in those happy days!

"20th August.—G. Alexander Macfarren, aged 16, was examined on the pianoforte and approved.—To be placed under Mr. Haydon and to learn the trombone as his orchestral instrument."

Under date of October 20 in this year there is an account of the little unpleasantness caused by the farming out of some of our students by Mr. Bochsa, to which I have before alluded.

"Mr. Hamilton begs to report to the Committee that Miss Childe and Mr. Brizzi having informed him on Thursday last that Mr. Bochsa had offered them engagements immediately after the Brighton operas, provided they would leave the Academy and join him, and understanding also from Mr. Seguin that Mr. Bochsa, and his agent, Bellchambers, had declared that neither Miss Bellchambers nor Mr. Sapio should assist at the operas in London if he were not appointed director of the said operas, he, Mr. Hamilton, conceived

it to be his duty to the Committee to take *very decided* measures to secure the object they had in view, and which he had received their instructions to see carried into effect—namely, the performances of their pupils at the King's Theatre.

"Mr. Hamilton therefore, in the presence of Mr. Seguin, informed Mr. Bochsa that if he did not desist from the dishonourable course he was pursuing of tampering with the pupils and inducing them to join him, in opposition to the Committee, and this in express violation of his promise and of the agreement which Mr. Bochsa had signed on behalf of Mr. Gutteridge (the Brighton manager), he, Mr. Hamilton, must consider the engagement *null* and *void*, and must withdraw the sanction of the Committee and the services of the pupils from the Brighton performances.

"Mr. Bochsa, after abusing the Committee, and stating that they could not get up any operas without him, and that they were at liberty to withdraw their pupils, and he would supply their places for the operas at Brighton, immediately flew out of the room and dismissed them, and ordered them to give up their music."

After more angry discussion and correspondence, "the Reverend," as the students used to call him, his dignity severely ruffled, rushed down to Brighton to explain matters to Mr. Gutteridge. This gentleman naturally did not care two straws about the matter, and the tempest in a teapot ended in a cancelling of the engagement, which seems rather hard upon the young singers. "The Reverend" concludes his report of the affair in the following terms:

"Mr. Hamilton is well aware that, having foiled the malicious and unprincipled designs of Mr. Bochsa and his agent, Mr. Bellchambers, by the firm and decided part he has taken to maintain the *Respectability*, *Dignity*, and *Independence* of the Committee, he is necessarily subject to the abuse and false accusations of persons whom he must consider as totally *beneath his notice*.

"He has, however, the satisfaction to reflect that he has been most faithful to the Trust reposed in him by the Committee, and that he has upon this, as upon every other Occasion, discharged his Duty (under very trying Circumstances) most *zealously*, *conscientiously*, and certainly to the best of his humble Abilities.

"Mr. Hamilton has only to state that there is but one sentiment amongst the pupils, and that is of Gratitude to the Committee for

their kind attention to their interests on all occasions, and especially upon the present, for rescuing them from the Degradation of being placed under the direction of a Man whose Conduct has been so disgraceful and dishonourable, and a Determination to use their utmost efforts to enable the Committee to fulfil their wishes, in spite of the ungrateful and unhandsome conduct of Miss Bellchambers and Mr. A. Sapio, whom they respectfully hope the Committee will publicly announce as being no longer in any way connected with the Institution."

This little explosion of temper forms quite an agreeable dash of colour in the otherwise bloodless pages of the Minute Book.

On December 5th, 12th, and 19th, the projected operatic performances at the King's Theatre were given with considerable success, in spite of the loss of Miss Bellchambers and Mr. Sapio. An interesting feature was that the student Packer—a composer and no singer—took Sapio's parts at short notice and acquitted himself very creditably. You see, even a composer may have his uses!

M. Francois Fétis, the eminent French musical theorist, paid a visit to England in 1829, for the purpose of reporting on the state of music in this country. His views, when afterwards published, caused much indignation amongst English musicians, who characterised them as superficial, illiberal, and even untruthful. From this we may guess that the learned writer told some unpleasant truths. One letter, published in the *Revue Musicale*, dealt with the Royal Academy of Music, and though it was but natural to draw unfavourable comparisons between our poor struggling school and the Paris Conservatoire, so splendidly endowed and conducted, still, M. Fétis was by no means disposed to sneer at our efforts and their results. We cannot quite agree with him when he says:

"It (the R. A. M.) is under the immediate patronage of the King, which merely signifies that the King has taken it under his protection without affording it any succour."

For as a matter of fact, His Majesty gave an annual subscription of £100. M. Fétis mentions with amazement the length of the holidays, vacations being almost non-existent in the Paris Conservatoire. What would he say now, when the ten weeks of holiday have risen to

sixteen? He criticises our professors rather severely, but not unjustly, and points out that only Attwood, the pupil of Mozart, was a theorist of any real value. He speaks with approval of the talent shown by many of the students, but complains that the singers cannot pronounce their own language distinctly, a fact not to be wondered at considering that their teachers were all foreigners. He is good enough to say:

"The English language is very unfavourable to song, but not absolutely repugnant to it."

"As is the French", he should have added.

We now come to the year 1830, during the spring of which Lord Burghersh returned from Florence, and resumed his position as Chairman of the Board. Instantly the tide of fortune turned again, the subscriptions pattered cheerfully in and the Board breathed freely once more. Such was the influence of a title in those days—perhaps the power is not yet extinct. No important events occurred at this period, save that great and successful efforts were made to obtain a Royal Charter for the Institution, the value and object of which article are probably only vaguely realised by the majority of my readers. A Charter would convert the divers persons forming the Directorate of the Royal Academy into a "body politic and corporate" with "power to sue and be sued"—in fact, a public corporation of position and powers laid down once and for all. Unfortunately the obtaining of such a document was a very expensive affair, to which the old difficulties of patenting an invention, so ably satirized by Charles Dickens, were a mere flea-bite. However, our re-filled purse pulled us through and the Charter was duly signed and sealed by royalty—doubtless with the assistance of the sub-assistant-deputy Chaff-wax—though the Royal Academy records are mute as to what rejoicings took place upon delivery of the important document. Let us hope it was fireworks for the boys and tea for the girls.

Under date 17th of June, 1830, is an interesting entry, to the effect that the net profits of the Italian opera performances, amounting to £100, were to be divided among the students who took part in the same. This reckless liberality on the part of the Committee was on a par with their usual behaviour to the officers of the Institution, who were always getting gratuities and bonuses. The fortunate principal singers were awarded £12 a-piece (six of them), while the gallant Packer, who "went on" at a moment's notice for Sapio,

besides conducting for three nights, got only £7, and the members of the band received £2 and £3 each.

The Midsummer Concert and Prize Distribution, in 1830, could not take place owing to the death of King George IV., and the Directors seem to have taken advantage of this excuse to deprive the poor students of their medals once more. However, a report of their progress was entered in the Minutes: Misses E. Childe, North, Turner, Gooch, Brewer, Hardy, and Bromley being noted as "most highly satisfactory in all their studies," while six other young ladies, whose names I considerably refrain from mentioning, are reported as deserving "severe censure" for neglecting their secondary studies. Students are much the same in all ages. The report of the gentlemen is most glowing, prominence being given to the name of George Alexander Macfarren: "His Attention and Progress highly Satisfactory, and most Especially in the Study of Harmony and Composition, and his Progress reflects the greatest credit on himself and on Lucas, his Master, for that important Branch of Study." Amongst the few who are censured was F. A. Packer, the harpist, the following note being added:

"It appears that he has declined taking lessons on the Violoncello from Lucas for the last three months, and upon being questioned as to the cause of his Neglect, he gave such impertinent answers to the Examiners that he was ordered to leave the room."

At a special meeting of the Directors on Saturday, July 30, 1830, the Bye-Laws, Rules, and Regulations for the management of the Institution, pursuant to the directions of the Charter, were enacted; the originals, together with the Charter itself, being then deposited in Messrs. Coutts' bank for safety. On the application of Lord Burghersh, King William IV. continued his predecessor's valuable patronage (also, at a later date, his subscription of 100 guineas), and the Queen promised to attend the next operatic performance, which was to be a work from his lordship's pen.

The next item of interest is an entry which we commend to the attention of our operatic students of to-day. The father of one of the students having written to the Committee, objecting to his daughter taking a small part in the opera performances, Lord Burghersh caused the following dignified but oddly worded rejoinder to be entered in the Minutes and sent to the gentleman in question:

"The Pupils of the Royal Academy are bound by the regulations of the Institution to assist at all public Representations undertaken to promote the views of the Establishment, in the present instance of a Theatrical Representation they are called upon to appear in public, one and all assisting each other in the several departments in which their talents can be rendered useful. A portion of them in the Opera now in Rehearsal bear the principal Characters, the others the less prominent part of the Chorus, but all in all without distinction are assisting each other in forwarding the credit of the Institution to which they belong; under these circumstances to abandon a portion of their fellow Pupils who take the principal parts would be to withdraw themselves from that aid, countenance, and assistance they are bound to give each other and the Institution to which they belong.

"Should there be any objection on the part of their Parents to their Children appearing on the Stage they will be allowed to remain unseen, attended by their Governess at the Wings, but giving their assistance."

We mentioned some time ago Sir James Langham having offered, a year back, a sum of £30 to be distributed in prizes to the students, a kind offer which was accepted, though the students never got the money. We now read under date 7th October a resolution of the Committee:

"That he be now allowed to appropriate this sum for the purpose of procuring such books, maps, and other articles as upon consultation with Mrs. Iliff, may be deemed best calculated for the Instruction of the Female Pupils under her immediate charge."

How gratified the students must all have been!

Next the performances of Lord Burghersh, opera demand our attention. Here is a preliminary notice from the *Athenæum* of October 16, 1830.

"A new Italian opera by Lord Burghersh was rehearsed for the first time on Saturday last, in the Concert-room of the King's Theatre, by the pupils of the Royal Academy of Music, under the personal direction and superintendence of his Lordship; it is expected to be ready for representation early in November.

"The story and the whole plot of the piece are taken from

the Opera of 'The Siege of Belgrade'; indeed we observed that the book containing the score was endorsed with the title of 'L'Assedio de Belgrade', but we are informed that it is intended to change that name, and that it will be brought out under the title of 'Catherine; or, the Austrian Captive'. The performers in the orchestra, as well as on the stage, are all taken from among the Pupils of the Academy, and it will be represented in the Concert-room of the Theatre, in a similar manner to their performances last season. The music is original, and the composition of his Lordship; it is, for the most part, of a light and pleasing character, indicating sufficient good taste and knowledge of the art, and several of the passages were really very effective."

The actual production—one of a series of performances by the operatic class—was on November 6, and seems to have been fairly successful. Of course Lord Burghersh's influence easily secured a full house; indeed, the King, Queen, Duke of Sussex, and Prince of Orange were present; but although one paper gave a notice commencing—"On Saturday, the 6th November, an event took place that may be said to have created a new era in music, and which doubtless will give a powerful impulse to the art..." the general verdict was one of polite, and not enthusiastic, approval, both work and performance being looked upon as "very fair for amateurs". And, in fact, Lord Burghersh's compositions are not calculated to arouse a vivid interest in the minds of musicians or the general public. The uncommon thing about them is that while their musical ideas are of the dullest, the technique of the writing is surprisingly good—in fact, irreproachable. In this they differ diametrically from amateur efforts in general. I wonder if there were *ghosts* in those days!

The cast of "Catherine" was as follows—

Catherine	<i>Miss Childe</i>
Lilla	<i>Miss Bromley</i>
Ghita	<i>Miss Osborne</i>
The Seraskier	<i>Mr. Bennett</i>
Ismael	<i>Mr. E. Seguin</i>
Leopold	<i>Mr. E. Spagnioletti</i>
Peter	<i>Mr. Brizzi</i>
Yuseph	<i>Mr. J. G. Hill</i>
Col. Cohenberg	<i>N. N.</i>

Owing to the illness of Miss Childe the second performance had to be postponed, and a Concert was given at the Academy instead. And now that the first feeling of agreeable surprise at these achievements of our Students had passed, the inevitable reaction came. There was a long and sour letter, signed "An Old Amateur", in the next number of *The Harmonicon*, which was an excellent—and at that time the only—musical paper. This letter strongly deprecated the putting forward of immature talent and the encouragement thus given to conceited mediocrity, &c., much in the same tone as a modern newspaper luminary recently pronounced that "All students' concerts are a mistake". The simple answer to such cavillers is that no one would believe in the value of a school which did not exhibit its results now and then, nor would anyone consent to study in such a place. The consequence of this letter, however, was that the succeeding operatic performances received very indifferent notices. "Cosi fan tutte" was given on December 4, and was coldly praised; the "Nozze", on December 11, was pronounced a shade better, but with the following rather important exception:

"Cherubino, personated by a little boy, was in every way a blot on the piece. Had the memory of the audience not supplied the deficiency the dramatic effect of the Opera must have been utterly demolished."

This "little boy", whose name was left blank in the programme, was no other than *William Sterndale Bennett*.

There is but one other item of interest to be recorded under the happenings of this year. *The Harmonicon* for December, 1830, thus alludes to it:

"We omitted to notice in our last the re-commencement of the Academy Concerts, on Saturday the 2nd of October, at the house of the Institution in Tenterden Street, on which occasion the rooms were numerous and fashionably attended, and honoured by the presence of the Duke of Cambridge, who expressed his high approbation of the performance, particularly of a new Symphony by *G. A. Macfarren*, one of the Pupils. At the conclusion His Royal Highness called for the young composer and condescendingly complimented him on his success. The second Concert took place

on the 13th ult., and went off with great spirit. At this, a fine Mass composed by Lord Burghersh was performed, and drew forth the warm applause of all the connoisseurs, as well as others, present."

Whether it was the moral effect of the Charter I know not, but things now began to go a bit smoother, and beyond occasional small lapses on the part of a very few of the students, there is little to note in the records. How peaceful must have been the administration when such matter as the following could be allowed to occupy the pages of the Committee's Minute Book:

June 11, 1831. Miss Williams having declined Singing at the last Concert the part allotted to her in the *Finale* of "Le Nozze di Figaro" she was directed to attend the Committee this Day, which she did, accompanied by her Father, and on being questioned why she had refused to obey the directions of the Committee she stated that she had done so with the knowledge and approval of her Father.

"Mr. Williams then stated that he thought justice had not been done to his Daughter, as a Duett which she particularly wished to sing had been omitted, and that partiality had been shewn to other Pupils, to his Daughter's prejudice.—On which he was informed that the Committee could no longer permit Miss Williams to remain a Pupil after such a great violation of the regulations of the Academy, and he was directed to withdraw her forthwith from the Institution.

"So much for Buckingham!" This young lady evidently had the makings of a *prima donna* about her. It is to be hoped that she eventually developed some of the virtues as well as the vices of her species.

A very regrettable affair next demands record. On December 8, 1831, there is the following entry in the Minute Book:

"The Committee having received a Report of the manner in which the Harmony Lessons in the Female Department were conducted by Dr. Crotch, which was extremely unsatisfactory, they resolved that his future attendance on the Female Students should henceforth be dispensed with."

According to the recollection of G. A. Macfarren, who was present, the cause of offence was most trifling. One of the young



WILLIAM CROTCH.

ladies having acquitted herself with unusual brilliancy, the Principal, as an old gentleman might, expressed his gratification by offering her a kiss. But our young ladies were far too strictly brought up to allow themselves to be embraced in public, and Mrs. Iliff the governess, entering the room at the moment, was so shocked that she made an agitated report to the Committee. They, entirely misunderstanding her account of the affair, passed the above resolution, the result of which was, of course, that poor Dr. Crotch resigned.

I have always regarded Dr. Crotch as one of England's great unappreciated. He suffered under the severe handicap of having been an infant prodigy and he lived at a time when musical education was in its worst phase. He settled down as an organist, and shewed excellent musical abilities united to a vigorous intelligence. The best known portrait of him shews him in the last year of his life as quite an aged man, but that on his memorial tablet at Taunton gives a far more attractive idea of him. That his published works amount to so little may be chiefly owing to the fact that no English composer of his time had any opportunity save that afforded by oratorio. But his "Specimens of various Styles of Music" and his lectures shew that he was a musician of great capacity. It should be remembered that in the Royal Academy of Music he was not in the modern sense the Principal at all. He is described in the prospectus as "principal Professor", but was allowed no hand at all in the direction of the school, this being entirely fulfilled by Lord Burghersh or his substitute.

It is not generally known that Crotch was an excellent watercolour painter and might easily have made this his "principal study."

The routine of the Academy now becomes more settled and I shall consequently progress more quickly with our History. In the Midsummer Report of 1832 it is stated that—

"Miss North has composed a Quartett for Piano, Violin, Tenor and Violoncello, which reflects the highest Credit upon her." Besides distinguishing herself in all her other studies. Also —

"Bennett has composed a Symphony, performed at the last Academy Concert, which does him the greatest Credit."

Master W. S. BENNETT'S
MISCELLANEOUS CONCERT,
WEDNESDAY EVENING, 28th NOV., 1832.

Vocal Performers:
Mrs. E. SEGUIN, R. A. M.
(late Miss CHILDE),
Mr. SEGUIN, R. A. M.
(Of the Theatre Royal, Drury Lane),
AND
Mr. BRIZZI, R. A. M.
Leader, Mons. VENUA.

PROGRAMME.

PART I.

Symphony, No. 10	Haydn.
Duo, Mrs. E. SEGUIN and Mr. BRIZZI, "Dove Vai" (Guillaume Tell)	Rossini.
Song, Mrs. E. SEGUIN, "If Guiltless Blood"	Haydn.
CONCERTO, Pianoforte, W. S. BENNETT	Mozart.
Song, Mr. SEGUIN, "The Sea"	Neukomm.
SOLO, VIOLIN, Mr. C. A. PATEY, R. A. M.	De Beriot.
Trio, Mrs. E. SEGUIN, Messrs. SEGUIN and BRIZZI (Il Pirata)	Bellini.
Overture (Fidelio)	Beethoven.

PART II.

GRAND SEPTUOR, Pianoforte, Flute, Oboe, Horn, Tenor, Violoncello, and Double Bass, Messrs. W. S. BENNETT, LATTER, BREWER, HOP- WOOD, HARPER, PHILLIPS, HOWELL	Hummel.
Duetтино, Mr. and Mrs. E. SEGUIN, "Giovinette" (Il Don Giovanni)	Mozart.
Aria, Mr. BRIZZI, "Pria che spicuti" (Il Matrimonio) CONCERTO, Pianoforte (with orchestral accompani- ments), W. S. BENNETT	Cimarosa. W.S.Bennett.
Aria, Mrs. E. SEGUIN, "Il Braccio mio"	Nicolini.
Overture, Prometheus	Beethoven.

CHAPTER V

IN THE DAYS OF POTTER

DR. CROTCH was now succeeded by Mr. Cipriani Potter, Lucas succeeding the latter as conductor of the orchestra. A little matter, perhaps hardly worth recording, crops up again and again in the Minute Book during 1832. This is, that the father of one of the students was unable to pay a sum of upwards of £30 which was owing for Academy fees, and offered as his only available asset a pipe of port wine. This was accepted, but on endeavouring to realize it, no wine merchants would buy it. It was sampled and solemnly tasted by Lord Burghersh and his fellow Committee-men, for in those days gentlemen knew the taste of port wine. But they all passed the bottle and declined to make an offer. After many fruitless attempts it was sold by auction and fetched £15!

Nov. 15, 1832. "Bennett, having applied to the Rev. Mr. Hamilton for the assistance of some of the Pupils at a Concert to be given on the 28th November, at Cambridge, he has, in consideration of Bennett being a very deserving Student of the Institution, granted such permission."

This, Bennett's first real Concert on his own account, deserves notice on its own merits, rather than as an episode in the History of the Academy; for be it remembered our great musician was only sixteen years old at this time. The entire programme is therefore reproduced. The Concerto is the one already spoken of, in D minor:

Town Hall, Cambridge.

By permission of the Right Worshipful the Vice-Chancellor and the Worshipful the Mayor.

Under the Patronage of several Families of distinction, and with the sanction of the Noble the Directors of "THE ROYAL ACADEMY OF MUSIC".

The Band will be numerous and complete, consisting of the following performers—

Messrs. VENUA, MARSHALL, PATEY, VENUA Jun., ROWE, GIFFORD, WOOD, BARKER, PHILLIPS, HOWELL, NICHOLLS, LATTEY, BREWER, WAGSTAFF, HARPER, HOPGOOD, KEMPTON, &c., &c., &c.

Doors to be open at Seven o'clock. The Concert to commence at Eight o'clock.

Tickets, 6s. each, to be had of Messrs. Gifford, Wood, Barker, Nicholls, and Wagstaff.

I might draw attention to the above early instance of the abuse of the sacred letters R. A. M., which people *will* take to imply mere studentship in our Institution.

About this period we find that, although there was supposed to be a Committee Meeting once a week, the Minute Books contain the entry:

"There was no Member of the Committee present"

for many weeks in succession. There was, in fact, little now for these gentlemen to do; the school had got into steady working order, and Lord Burghersh looked in now and again to sign cheques and the Minute Book. Here are a few of the more interesting entries:—

"December 27, 1832.—Sir A. F. Barnard, having communicated to the Committee that His Majesty had been graciously pleased to present the Institution with an **Organ**, orders were given for its removal from the German Chapel to the Academy, and Mr. Bishop was directed to send in an estimate of the necessary expenses attendant on putting it to Concert pitch," &c.

Next a mild scandal, reminding one forcibly of Mr. Bultitude's scrape in "Vice-Versâ."

"February 21, 1833.—The Revd. Mr. Hamilton having directed Miss Wallace to attend the Committee this Day with her Mother, to explain to them the Circumstances of her having written a very improper Letter to Master Lavenue, one of the Resident Students of

the Academy, Mr. Hamilton felt it his duty to investigate the Particulars of the Case—when it appeared that for some time past this young Lady had been in the Habit of receiving Notes from, and sending them to this young Gentleman, either by delivering them to him herself in the Hall, or dropping them for him; and further, that it was a common Practice with some of the Ladies, Extra Students, to deliver Notes to the young Gentlemen of The Academy, and to receive Letters from them, and give them to the Ladies in the Hall as they came in and went out of The Academy.

Misses Wallace, Hopkins, and Roberts, who were the principal Aggressors, attended with Mrs. Iliff, and were severely reprimanded for such improper Conduct, and a Promise was given to Mr. Hamilton that the Practice should be totally discontinued by these young Ladies."

Shocking! shocking!

"April 4, 1833.—Lord Burgersh has directed Mr. Hamilton to inform Master Bennett that the Committee propose publishing the Concerto he composed and performed with so much Credit to himself and to the Institution, at the Expense of The Academy."

'This was accordingly done through the house of J. B. Cramer at a cost of £10¹.

"September 26, 1833.—Miss Charlotte Dolby, aged 13, examined by Signor Crivelli for Voice, who recommends her for the present not to make it a principal study."

She took up Pianoforte instead, for which she was reported to show "a good disposition."

At the end of this year Mr. Potter laid a Report before the Committee, in which he stated that the arts of sight-singing and playing from figured bass, for which Lord Burghersh had desired to offer special prizes, were "quite in their Infancy." The Report says:

"Mr. Potter is anxious to impress on the minds of the Students the importance of these Studies, as without them their Musical Education is imperfect; and it is impossible that they can ever be

¹ But it is well to remember that only the pianoforte parts of Bennett's Concertos were ever published. England has never printed a single full score of the man whom she considered to be one of her greatest composers.

considered competent to enter the Profession as *Instructors without these Qualifications*, or to receive their Professional Certificates on leaving The Academy."

Six months later, on making his Midsummer Report, the Principal throws some light on the state of pianoforte and vocal teaching in those days, which we have always been anxious to know somewhat more of than we can glean from the accounts of then students:

"Mr. Potter begs to state to the Sub-professors generally that he must insist upon their teaching the Pupils Classical Music, and a Music more suitable to their Capacities, avoiding Airs and Variations and Music calculated for Proficients only.

"Mr. Potter has to make a similar remark on the Vocal Department; the Pupils should be considerably advanced before they Attempt the Bravours Songs of Rossini, &c.—he therefore begs for the future the Selection of Classical Music will be more attended to."

This year of 1834 brought the Academy a windfall which should have placed it for ever beyond reach of adversity, had its Directors been business men. A grand Handel Festival was held in Westminster Abbey; the enormous profits of which were divided between several musical charities, a fourth of the whole being awarded to the Royal Academy, the greater portion of its students and professors, to the number of 73, taking part in the performances. This sum amounted to £2,250, which the Committee resolved to devote to the foundation of four Scholarships, called the King's Scholarships—two male and two female.

The first election to these was held on December 22, and the competition was open to students as well as outsiders. It resulted in the election of Miss C. Hall and Master G. Halls for three years, and Miss Louisa Hopkins and H. Brinley Richards for two years. The examination was managed rather curiously; a board of seven professors was formed, and each wrote an independent report, placing the candidates in the order which seemed to him right. These papers were sealed up and examined later by the Principal, when those candidates obtaining most votes were declared elected.

The Academy uttered a very natural cry of triumph over the part it had taken in this Handel Commemoration. The names

of the brave seventy-three Academicians who had assisted were ordered to be recorded in the Minutes, and the Report of the rise and progress of the Institution, as presented to the King, was printed and circulated. This doubtless did "give us bold advertisement"; the school began to flourish, and a period of comparative tranquillity set in.

In September, 1834, the governess, Mrs. Iliff, resigned, and was succeeded by Mrs. Abbot.

On February 12th, 1835, the following entry was made:

"In consequence of the manner in which the Names, as annexed, of the late and present Pupils of The Academy distinguished themselves by their Compositions at the Series of Concerts by the Society of British Musicians, Lord Burghersh directs the following Notice to be entered in the Minutes:

"The Series of the Concerts of British Musicians having terminated, The Committee of the Royal Academy of Music cannot refrain from giving expression to the gratification which they have experienced (which they feel is participated in by The Directors, the Subscribers and Supporters of the Institution) at the eminent Success which has crowned the efforts of so many of the late and present Pupils of the Establishment, who, availing themselves of the Encouragement held out by these Concerts, to the Talent and Genius of the British Musician, have produced Compositions which have been rewarded by the Public Approbation. In enumerating the Names of the Students who have thus distinguished themselves, the Committee, while conveying to them their very cordial congratulations, desire the Attention of the Younger Pupils to their Example, so that, following in their Steps, they may equally do credit to themselves and to The Institution of which they are Members."

"Compositions performed at The Society of British Musicians:

Mr. Lucas	{	Symphony.
		Overture.
		Vocal Finale.
		V'cello Concerto.
Mr. Macfarren	{	Symphony.
		2 Overtures.
		2 Vocal Compositions.
Mr. Mudie	{	Symphony.

Mr. Phillips	{ Overture. Vocal Quartet. Benedictus.
Mr. Bennett	{ Pfte. Concerto. Symphony. Overture. Song.
Mr. Thomas	Violin Solo.
Mr. Musgrave . . .	Violin Solo.
Mr. Holmes	Song.
Mr. Nielson	Song.
(Signed)	

Burghersh,
Chairman of the Committee of Management."

We cannot help wondering how many people now remember anything about the above-named works. For that matter there are not many who have ever heard of the Society which produced them.

The next item is rather a curiosity in these days of poor, dear over-worked students who are always wanting their studies reduced:

"Miss Roberts, as a reward for her good Conduct, to learn the extra Branch of Music, the Pianoforte, of Miss Cooper—but not to be considered as a Precedent for any other Pupil."

Nor is the grammar of this entry to be regarded as a precedent.

At the Christmas Report of 1835 Mr. Potter again protested against the poor work done in the harmony classes, and the bad style of piano music taught by the sub-professors, this latter consisting of "trivial Airs with Variations, instead of the Sonatas of Clementi, Dussek, Steibelt," &c. He also criticises the quality of the teaching, and winds up with the intimation that

"At the next Examination it is expected that the Students in *both Departments* will distinguish themselves in playing from Figured Basses."

But they never have, to this day.

In his next Report, six months later, we are surprised to find a remark which seems to indicate a very feeble course of instruction in Theory as existing in the Academy:

"Mr. Potter is very anxious that the Study of Counterpoint should be adopted with those Students who study composition; this will not interfere with the System adopted in teaching Harmony only."

Another excellent windfall in 1836 was a sum of £1,223, realised by a Fancy Dress Ball given for the benefit of the Institution. Of course another was given the following year, but "Academy luck" ordained that the King should die just a week before the date selected; it was postponed, and this resulted in the profits dwindling to £400.

These Fancy Dress Balls became for some years a regular institution and the male students were allowed to mimic them before going home for the summer holidays in June 1837, by giving what they called a Farce Concert. They were attired in George II dresses and the programme was of a burlesque order. Lady singers were impersonated by Walter Macfarren and Brindley Richards, who were both under twelve years of age. The lady students were only allowed to form the audience.

In September, 1836, Bennett, on leaving, applied for and obtained his First-class Certificate of Proficiency. At this date, too, a literary Examination was held, from the report of which we gather that G. A. Macfarren was, in common with most of his fellow-students, deficient in his writing and cyphering. Just a year later W. S. Bennett re-entered the Institution in the capacity of a pianoforte professor. The examination of Christmas, 1837, was memorable for the fact that Lord Burghersh himself undertook to review the Sight-singing class. His report is not enthusiastic.

Among the King's Scholars of this year were Charlotte Dolby and Frederick B. Jewson, the latter being elected by almost unanimous vote.

Even with the improvement of the Academy's finance, pecuniary matters seem still to have been in a far from satisfactory state, to judge from the following Minute, dated Jan. 26, 1838.

"Lord Burghersh directed that in future the Professors' accounts should be settled three months after each half Year, instead of Six Months as heretofore."

In April of this year Mr. Henry Rowley Bishop was appointed a Professor of Harmony, *vice* Mr. Attwood, deceased.

On the 26th of this month an invitation recital of Lord Burghersh's opera *Il Torneo* was given at the Hanover Square Rooms, the principal parts being taken by professionals, Mrs. Bishop, Miss F. Wyndham, Signor Ivanoff, and Mr. G. Stretton, while the Academy students filled up the chorus and orchestra. In June the Annual Fancy Ball was given with the splendid result of £1,600 gross receipts, or a net profit of £1,261.

It is worth noting that the father of a female ex-student wrote, about this time, to Lord Burghersh, asking for a remission of a part of the Entrance Fee, "on account of his Daughter's Voice having proved a Failure." Although the young lady had left after two years of Academy training, and sought a more suitable sphere in domestic life, the Committee were infatuated enough to order Five Guineas to be returned. It is to be feared that prosperity was now rendering the Directors extravagant, for on July 31st we find a report from Lord Burghersh on financial matters. The energetic old man overhauled the books of the Institution, and finding many serious discrepancies and errors in them, at once, on his own authority, appointed a proper book-keeper who should look after the Secretary and eliminate the romantic element from his accounts.

In December, 1838, there was trouble in the female department. Mrs. Abbott, the Governess, who, we notice, was always complaining of her Sub-governesses and having them dismissed, was complained against by several of the students for severe and tyrannical conduct. She accordingly resigned, and, at the same time, her Sub., a Mrs. Harris, "whose conduct had been such as could not be approved of." It was "ordered that the documents relating to these transactions be registered and kept ready for reference in case of need," but they have now disappeared. Miss Taylor succeeded Mrs. Abbott.

In his Report of December, 1838,

"Mr. Potter has again to remark that the selection of the Music, though generally good, was in some cases too difficult for the capacities of the Students; this tends to retard their progress instead of advancing it; *viz.*, the works of *Beethoven*, and *Mendelssohn* are only suited to *Proficients*; — the Compositions of Clementi, Dussek, Steibelt, Hummel and Moscheles, and even Mozart, are preferable and should precede the first named.

"The Branch of Study in the Academy still the *most defective* is 'Harmony', though Mr. Potter has discovered more improvement during this last Half Year."

In February, 1839, there is a painful entry in the Minute Book:

"The subject of the trial and condemnation for Forgery of C. S. Packer, an Associate and Honorary Member of the Academy, having been brought before the Committee,—Ordered, that, in pursuance of the 13th Article of the Regulations, the name of C. S. Packer be erased from the Register."

I have been told, however, that the crime had extenuating circumstances, and anyhow the delinquent fully atoned in another land and retrieved his position.

The general expenses, both for tuition and maintenance, now commencing to show a marked increase, and the cost of the public concerts also becoming alarming, an enquiry as to the cause was instituted, but beyond the vague statement that "prices were rising" nothing satisfactory was elicited. This year the Fancy Ball produced £800, which was wisely devoted to paying off a disgraceful accumulation of petty tradesmen's bills, etc. One item in this list (which totals £748) is

"Deficiency on Concert, April 27, £72 12s."

Mr. Hamilton resigned the Superintendentship at Midsummer, 1839, but stayed on till Christmas, when he was succeeded by the Rev. F. W. Vickery. This gentleman was not, however, altogether a success; witness this amusing entry in the Minute Book soon after his appointment.

"Jan. 24, 1840. Mr. Vickery reported that one of the Students, Mr. Goodban,—the Superintendent having refused to white-wash his bedroom—had employed a person to do so at his own expence; —the Committee desire that Mr. Vickery will reprimand Mr. Goodban for that highly indecorous proceeding."

Here we think that the Committee, though naturally wishful to uphold their Superintendent's authority, were distinctly wrong, and that Mr. Goodban deserved praise for his attention to hygiene at a time when so much cholera and typhoid was about.

On the occasion of Queen Victoria's marriage the female students of the Academy sent in a congratulatory address (probably drafted by Lord Burghersh) which is worth quoting as a specimen of the servile manner in which Royalty used to be approached fifty years ago. Respect is one thing but grovelling mock-humility is another.

"Feb. 6, 1840.

"TO HER MOST GRACIOUS MAJESTY QUEEN VICTORIA,
QUEEN OF GREAT BRITAIN AND IRELAND.

"MAY IT PLEASE YOUR MAJESTY,

"We, the Female Resident Students of your Majesty's Royal Academy of Music, beg to offer our humble congratulations to your Majesty on your Majesty's approaching Nuptials, which event may God grant as conducive to your Majesty's happiness and welfare as it is hailed with delight by your Majesty's devoted subjects. We, the Members of an Institution existing by and under your Royal Favour, and participating as we do in the National joy on this occasion, beg humbly to approach your Majesty with an earnest prayer, that your Majesty will be pleased to permit us to adopt a bridal favour, as an insignium of your Royal patronage, to be worn on that day when one universal Chorus of Joy will be reverberated throughout your Majesty's Dominions. The slightest token of your Majesty's Royal countenance and favour on that day would render us the proudest as well as the most grateful of your Majesty's subjects, and be treasured up as a Memento of our Queen's benevolence and our Country's joy to the latest period of our lives. That your Majesty's reign may be long over a happy People, and continue as bright and glorious as it has been auspiciously begun, is the prayer of your Majesty's most devoted and loyal subjects:

"(Signed), BESSY RISDON, CAROLINE GRAUGHAN, CHARLOTTE DAVENPORT, EMILY BAKER, CAROLINE GILL, MATILDA DE LUNA, JANETTE E. BELLCHAMBERS, ELLEN MASON, LOUISA MCKORKELL, EMILY POOLEY, KATE LODER, ELIZA COLE, PAULINE ENGLISH, ANNE SPENCE, MATILDA MASON, MAZZARINA MACREADY."

Shortly afterwards the Prince Consort became a subscriber to the Institution and was good-natured enough to attend many of the

Academy Concerts. A minute analysis of the audience at each one of these is recorded, stating how many paid for admission (not very many), how many were "Director's Orders," "Privileges of Subscribers," etc., the attendance averaging from 450 to 500.

A very typical controversy now demands chronicle, the subject being a sore one even in the present day. One of the fundamental conditions under which students were allowed the benefits of a Royal Academy education was that *at all times* the Institution should have a first claim on their services. Now this stipulation was never, and is never, enforced in such a manner as seriously to interfere with a student's worldly interests, but we regret to say that in the majority of cases pupils have ever sought to evade the slightest compliance with it. The following two letters, the one from a Clarionet player who had been for six years in the Academy and was asked to assist at an Academy Concert, the other Lord Burghersh's crushing reply to him, deserve to be painted up in the hall in letters of gold.

"TO THE RIGHT HONOURABLE LORD BURGHERSH.

"MY LORD,

"I take the liberty of addressing a letter to your Lordship, in answer to solicitation from Mr. Gimson, by your Lordship's command for my attendance at the next Concert.

"I beg to inform your Lordship, Mr. Vickery some time since requested me to say, if I would attend the next Concert and succeeding Concerts, and as I wished not to make a promise, which I might not be enabled to fulfil, I was obliged to answer in the negative, when he immediately made arrangements for my place to be filled.

"I will presume to acquaint your Lordship, with the cause of my non assenting, and (as far as I am in possession), I believe it to be in common with the rest of the Students; craving your Lordship's pardon for my excess of temerity, being only actuated by a desire, that your Lordship may not consider the conduct of the Students to arise from a feeling opposed to the interests of the Royal Academy of Music, or from a want of the gratitude they should feel for the benefits they have derived from that Institution, on which your Lordship's patronage and influence has been so liberally bestowed.

"Your Lordship will consider, after spending years in ardent and expensive study for a professorship in a science which is to be our only support, on leaving the Royal Academy we enter the world in the midst of established Professors, and we have to depend solely on casual favour, before we can obtain a position of security. If, my Lord, this is taken into consideration, I trust a remuneration for our time, under these present slender circumstances will not be deemed improper.

"Your Lordship is, I hope, aware that the terms offered to late Students for lessons by the Royal Academy is considerably less than that received by the established Professors. We are thus left unable to subscribe our services as much as our wishes for the prosperity of the Institution would prompt us to do.

"I have taken the liberty of pressing these observations into your Lordship's notice, fearing that, having grown up under your Lordship's kind auspices, I might be considered wanting in a desire for the welfare of an Institution which has contributed so much to the advancement of music, and which must ever consider your Lordship as its Parent.

"I have the honour to be,

"My Lord,

"Your Lordship's most obedient and
humble servant,

"J. S. BOWLEY."

To this letter Mr. Vickery was instructed by his Lordship to reply as follows:—

"SIR,—I am directed to state that you were not asked to attend the present Concert, and that, therefore, your letter upon that subject must have arisen from some misapprehension.

"With respect to your observations, the Committee, Directors and Subscribers of the Academy have expended their influence, their exertions, and their time and a sum of money now amounting to £40,856 with the sole view of obtaining for you and the other Pupils of the Institute that education, which has placed you in the situation of respectability and profit which you now occupy. The only return, expected by the Society, has been the gratitude and good-feeling of those Pupils, and their desire, when they had attained the completion of their education, to assist the Institution with their talents, thereby enabling

it to continue to others the same advantages bestowed on themselves. The payments made by any of the students, as you are well aware, would in no case repay one half of the general expenses incurred for them.

"In many instances, the payments would bear no such proportion; and in other cases the whole expense of the education has been borne by the Institution. The engagements, under which you entered the Institution, were, that after your education was completed and you had left the Academy, your services would always be expected when the interests of the Academy were concerned; in return for which also privileges were conferred upon you, and it was in reference to these engagements that your education was afforded you. The Committee took no means of securing this return for the Institution; they trusted to the gratitude and good-feeling of the Students, from whom they have never required or expected that they should relinquish any advantageous engagements, with which their attendance either at the Academy Concert, or upon any other occasions might interfere.

"I am, Sir,

"Your obedient servant,

W. F. VICKERY."

The end of 1840 saw another separation from our Founder: Lord Burghersh was appointed Prussian Ambassador, and on leaving for Berlin received several addresses from the professors and students of the Academy, the stilted language of which could not conceal the warm esteem in which he was held by all. His replies were in the same style, but equally sincere, for the School was his darling hobby. Sir John Clerk took the reins of office during his Lordship's absence, but a more able manager than he was needed, for the annual receipts were perilously close to the out-goings, and the Fancy Dress Ball was beginning to decline in public favour. As I have said before, whenever Lord Burghersh went away he took the Academy luck with him, so it seems only what might be expected that the next incident was the discovery of serious defalcations on the part of yet another secretary. The matter was dealt with in rather a blundering way and a more honest successor found, but this one—a Mr. Lundie—could not make headway against the tide of discouragement which now set in, and only held office for two years.

In 1842 the honoured name of Walter Cecil Macfarren appears in the list of new students. This year the Singing Professors endeavoured to set their house in order by means of a Report suggesting drastic reforms. I do not know whether these were ever adopted, but nothing particular happened. Some people are fond of turning over a new leaf and starting afresh upon a totally new system which turns out to be identical with the old one.

At Christmas, 1843, no fewer than six lady students were ordered to be removed for lack of ability or industry. An occasional hopeless specimen was not unknown, but this was a large clearance! Shortly afterwards one of the male students was expelled for "being connected with Strolling Players" and having his name announced on a provincial playbill as "of the Royal Academy of Music". Other times, other ideas. Forty-five years later a brilliant violin student was highly applauded when it was discovered that he earned the whole of his Academy fees by "blacking up" and playing in a negro minstrel troupe at Margate during the summer holidays.

In the Illustrated London News of May 25, 1844, I find this encomium on a student's work: "Miss Bendixen's Overture, *Undine*, is an extraordinary production for a young lady; it abounds with passages which would not disgrace even Mendelssohn himself, who was present and applauded it very much."

The great composer was in fact the guest of the Academy on that occasion; he accepted the compliment of being elected an "Honorary Member" and we treasure his letter of acknowledgement, written in graceful terms and in faultless English.

In October, 1845, it came to the ears of the Committee that one of the principal Harmony professors, Mr. G. A. Macfarren, was inculcating the heretical opinions of Dr. Day, and a letter was written directing him to abstain from so doing. He replied with all respect and deference, but took a firm stand upon his right to teach upon the system that seemed to him best. Although all other instructors were given this right a Committee of inquiry was appointed, consisting of Mr. C. Potter (Chairman), Sir Henry Bishop, and Messrs. Goss, Lucas, Bennett and Phillips; they interviewed Mr. Macfarren and the matter was lengthily discussed. The result may be easily understood, for few are the musicians of mature years who can bring themselves to entertain any other theoretical system than the one they were brought up on. Here is their Report:

"Gentlemen,—A Board of Professors . . . met on this Evening to discuss the subject of Dr. Day's new Treatise on Harmony (Mr. Macfarren was present) when, after a long and careful investigation, finding it to contain Theories so opposed to the acknowledged and received Opinions of the first Masters, they unanimously decided that they could not recommend the Work as an Authority for the Study of Harmony in the Royal Academy of Music; therefore I must object to its employment in this Institution.

(Signed) CIPRIANI POTTER (Principal)."

The Committee thereupon wrote to Mr. Macfarren, acquainting him with the contents of the Report and declining to avail themselves of his further services. It did not occur to these wiseacres that the method of classifying facts is of very little importance; there have been countless grammars written and used, all with precisely the same results. It is the quality of the teacher that matters. The Macfarren-Day-Prout-Macpherson system has since been found so compact and convenient that it has practically superseded all others, though there are still people who profess to consider it heresy. Macfarren himself told me that Bennett was the only member of this precious Sub-committee who, when asked for his opinion, said "Does it really matter? Couldn't we let it alone?"—anticipating a famous phrase of Lord Melbourne. He also told me that when Bennett became Principal one of his first acts was to ask Macfarren to return, saying "Teach what and how you please; only teach."¹ And he did: no man better.

In February, 1847, Bennett was appointed Inspector of the practice of the indwelling boys. He seems to have taken a liberal view of his duties. The late Bradbury Turner told me that Bennett would say, "Turner, I hope you practise your scales?"—"O yes, Mr. Bennett!"—"Well, see that you do." And they would sit down and play a Weber or Hummel duet. Sterndale Bennett was anything but a disciplinarian.

For many years in succession there occurs an annual entry in November:

"The students applied for permission to have a Camera and Dance the same as last year. This was granted."

¹But this hardly agrees with the recorded facts. In 1851 Macfarren applied to be re-instated, and was allowed to resume his work in September 1852.

This "Camera" was perhaps the same as the "Farce Concert" chronicled by Walter Macfarren, but I do not know.

In 1847 the popular tenor, Sims Reeves, expended part of his "golden returns" by sending his brother and three sisters to the Academy all at once. Nothing more is known of them than that all four had good voices, and the names of all four began with E, which must have been very inconvenient.

In December, 1849, Mr. Potter advised the Directors to make age-limit of 14 instead of 15 for the King's Scholarships, "as the talent would then be less ambiguous". But this had unforeseen results. The age of students in general had crept up also, and the repressive discipline which was possible with children was found unsuitable to young men and women. There were more and more complaints of insubordination, until the boarding-school régime had to be abolished. In 1850 the governess was discharged for being "no longer able to control the young ladies", whose principal misbehaviour seems to have arisen from a natural exasperation at being kept shut up all the time. A new governess, Miss Cooke, entered upon her duties with a code of 14 new and fussy regulations, which did not tend to improve matters. Among them is:

"No. 9. No gentleman is permitted to go into the Ladies' Department but by the special permission of the Governess, except the Professors and the Medical Attendant . . .

"No. 11. Immediately the Professors have finished their instruction for the day the door of the Ladies' Department will be locked and the key kept by the Governess . . .

"No. 13. The non-resident Lady-students are not to be allowed to mingle with the resident Lady-students, nor to brush their hair in the Red Room, as a room is provided for them downstairs, to which they may go one at a time."

The male superintendent who succeeded Mr. Hamilton was a Captain Bontein. His health giving way he was, a few months later, succeeded by Mr. Charles Lyon. This gentleman soon had a conflict of tempers with Lord Westmorland and went off in a huff at a moment's notice. The Earl appointed Mr. Gimson the Secretary, as a stop-gap and a little later Mr. Cazalet was given the post. This officer was especially enjoined by the Earl to "put down the

irregularities which occurred on Mr. Hamilton's birthday"¹, but completely failed to do so. He compiled a History of the Royal Academy (up to its 25th year of existence), a deadly and unreadable book, and I presume that he left in 1855, when the boarding of students was discontinued; but there is no record to that effect.

Finance was again giving trouble; the balance sheets from 1846 onwards showing a deficit of about £900 a year; the house was suffering from wear and tear, and on the expiry of the lease there would be £600 to pay for delapidations. The orchestra was cut down, to Mr. Potter's great disgust, peddling economies were effected in several directions, causing useful underpaid officials to resign, yet we find in the accounts items like this:

"One hundred copies of Rudall Carte's Musical Directory ordered."

The Professors at this period were mostly paid 3s. 6d. per hour, but a few stood out for 5s and got it. The sub-professors, who did much spade-work, were not paid at all. The discomfort of the boarding students was extreme and at last, in 1853, culminated in a rebellion on the part of the boys, and an old-fashioned "barring-out". From motives of economy fast-days had been instituted, and salt fish did not commend itself to the appetites of growing young men. So one day they tied the hall porter to his chair and raided the larder, the door of which they forced open. Then with their booty of bread, butter, eggs and so forth, supplemented (oh shame!) by cans of beer procured from the public-house round the corner, they barred out the superintendent and his myrmidons, and held high revelry for two days. But inevitable retribution fell on them, and the four ringleaders—Aylward, Blake, Thomas and Wilson—were ignominiously expelled. It is believed that the protest was not quite ineffectual however, for 1½ years later the boarding and general education of the students was discontinued and so ended a curious chapter of Academy life which contained many more odd features than I can here describe. One, told me by Walter Macfarren, was that on October 22, the date of the birthday of the Rev. F. Hamilton, the former Superintendent, the boys would play all day long at intervals, on any instruments they could get hold of,

¹ Vide infra.

a traditional tune which they called "The Academy March" and parade restlessly up and down stairs, even invading the Ladies' department. In spite of threats by the authorities, this custom persisted to the end. It almost seems like an unconscious recrudescence of the Helston "Furry Dance" which has persisted in Cornwall for nearly 2000 years, no one knows why.

The premises of the Academy in Tenterden St. having now (1853) grown quite inadequate to their purpose, the question of moving elsewhere arose and continued to be discussed for the ensuing 58 years! A Memorial was presented to Prince Albert, begging for help in the matter. This elicited a very kind and sympathetic response, holding out hopes that a site might be found in the ground purchased by the Commissioners of the 1851 Exhibition.

On June 17, 1853, permission was sought by Mr. Walter Bolton (afterwards a well-known singer) to perform "The Lady of Lyons" in the Dining Room. This was reluctantly conceded, and so we gave our first dramatic performance.

A letter from Miss Cooke the governess was read, asking that the gas on the staircase (there was gas now) might be left alight on those nights when she took the young ladies out to concerts. But stern economy forbade.

In his Midsummer Report Mr. Potter commented on "the dreadful state of the abodes of the in-door students", lack of funds having prevented the painting and papering of the houses for several years past. The Lease having expired there were negotiations with Lord Carnarvon's agents for remaining on *pro tem.* as yearly tenants. The agents expressed willingness to accede to this "provided the place is made a little decent, for of all the filthy places we ever saw, it was one of the worst." As the expense was found to be £350, which we had not got, an agreement could not be arrived at, though Lord Carnarvon kindly offered to pay £100. The Academy could only scrape together £50, which was indignantly refused. A suggestion to take a house in Chandos St. and discontinue boarding the students was discussed, but Lord Burghersh (now Lord Westmorland) wrote from Vienna urging the Committee on no account to give up their present abode; so they temporised with their noble landlord, effected some minor repairs and got leave to stay on till midsummer next.

Mr. Potter's Annual Report comments this year (not for the first time) upon the neglect by the majority of the students of their second studies, and especially of their Harmony. This argues some incapacity on the part of those who were teaching those branches and perhaps throws a side-light upon the relations between the Principal and George Macfarren, which I fancy were not of the most sympathetic.

On March 31, 1854, leave was granted for the students to take part in the first performance in England of Bach's *Matthew Passion* by the Bach Society under Sterndale Bennett, and two months later they were suffered to be engaged for the opening of the Crystal Palace at Sydenham.

On July 7, the Professors, weary of the mismanagement, held a meeting and forwarded a very business-like report to the Committee. They pointed out, (1) that it was desirable to discontinue boarding the students, (2) that the Academy ought to be moved, (3) but that Brompton, or South Kensington, as we now call it, was an unsuitable locality, (4) that the fees for pupils ought to be raised to £36. 15s. plus an Entrance fee of five guineas—the latter was demurred to—and (5) that the Academy ought to be managed by a Board of Professors.

The Committee approved of most of these suggestions, decided to board the students no longer and—the head of the carriage-building firm having somehow got on the Directorate—accepted the proposition of Messrs. Laurie and Marner that they should become the Academy's landlords instead of its tenants. This was the last and worst misdeed of our well-meaning, but hopelessly unbusiness-like Directors. It bore bitter fruit for more than half a century.

A Board of Professors, consisting of Messrs Potter, Goss, Lucas, Bennett and Blagrove was now created and paid a modest salary of £20 a year each, for which they met weekly and really managed the school efficiently. They economised vigorously and soundly, tried, but in vain, to get a new building by the aid of the Board of Works, let off a portion of the house—now no longer too small—and generally made things hum. They did not starve the school in essentials, but even authorised a performance of Mozart's rarely heard opera *La Clemenza di Tito*, and allowed the students to have their Christmas Ball, a function which has endured (with occasional breaks) to the present day. The Board also

dismissed the Lady Governess in favour of a mere Matron, appointing her husband, who bore the Bunyanesque name of Benjamin Badman, as hall porter and house master. Old Ben, as he soon grew to be called, was a quaint character, and in the present writer's time had grown into a curious personal resemblance to his famous namesake, Disraeli, a likeness of which he was very proud. His unattractive surname was carefully suppressed; he was a simple and amiable soul, devoted to the place, and there are several stories about him in the Life of Sterndale Bennett. I cannot resist the temptation to reproduce here the caricature sketch of his personality conveyed in one of the famous Academy Ballads, written for *The Overture* in 1890, after a well known pattern.

NUMBER TWENTY NINE.

"There ain't no Twenty-nine, sir; leastwise, you can't give no lesson there; For Twenty-nine's been shut and locked up since—ah, this fourteen year. There's a story about that room, sir, and if your pupil ain't come—
Second study, sir, ain't she? I knows their ways!—I'll tell you, but keep it mum."

It was Ben, the hall porter ancient, whose talk was an endless stream,
As he warmed his back at the big hall fire and basked in its ruddy gleam.
All we students and sub-professors were glad of a chat with old Ben:
He took care of our fiddles and overcoats, for there wasn't a cloakroom then.

"Well sir, it was twenty three years ago, and in old Mr. Potterses time;
I was upright and hearty as you, sir, and what you might call in my prime.
Of the R'yal Academy as it was then there isn't now not a trace:
There was on'y a han'ful o' ladies and gentlemen an' they all lived in the place.

Well, there was one young fellow, I disremember his name,
But I noticed him 'cos he giv' me a shillin' the very first day he came.
Free-handled 'e was with his money, not like you gen'lemen nowadays,
(Ah, thank ye sir!) but p'raps I was wrong to encourage such wasteful ways.

He hadn't been here not a couple of terms when I noticed him gettin' thin,
And a look of remorse consumin' him till his bones come thro' his skin.
So at last I up an' I says, says I, "You'll excuse my makin' so free,
But if you're in trouble you might do worse", I says, "than confide in me."

Well, his lips they quivered and no words come, but he got it out by degrees.
"I've got no money, Ben" he gasped, "and I haven't paid my fees!"
My heart sank dead within me; I turned as pale, sir, as your cravat;
For many a student I'd heard confess, but none to a crime like that.

Then it all come out how his money was lost an' he didn't dare to go home:
The Triangle were his first study, but he also played on the Comb,
And he took Deportment, I fancy, and Elements—Tuesday class;
But he couldn't have lesson or room to practise in till he had paid the brass.

What had gone of his money I never knew; most likely all spent in sweets;
But I pitied the boy and couldn't abear he should have to play in the streets.
So I says to him "Combs and Deportments is too much out of my line,
But I'll give you a Triangle lesson, if you'll come up to Twenty-nine.

Lor' bless you, I ain't no musician, for long as I've lived with such,
An' I fear the instruction I give him—well—didn't amount to much;
But I left him a-practising there as happy as any king,
And though twas agin' all orders I felt I had done a generous thing.

So things went on for a couple of months, till November come with its gloom,
But thinner and paler that poor lad grew with the chill of that drafty room;
Till one day I found him coughing his life out there on the floor,
And I knew he would never handle the comb or the triangle any more.

As I knelt there sobbing above the boy and supporting him on my knees,
"Do you think they'll bury me, Ben" he says "if I cannot pay the fees?"
But I swore, if I pawned the watch what he lost last term an' I found,
He should have a respectable funeral and be laid in St. Pancras' ground.

Then he hugged his triangle, smiled—and died! But I uttered a savage curse,
For I found in his poor dead pockets no thing but an empty purse;
And I cursed the professors and students in terms as 'ud make you freeze:
I should ha' known 'twas a judgement on such as neglects to pay their fees.

I even cursed the Board of Directors, and that, sir, I know was wrong;
But a hall-porter has his feelings and my indignation was terrible strong
To think o' them lazy professors a-rolling in gold and taking their ease,
While this pore young man lay dyin' for want of his paltry fees.

Well, say what you will, since then his ghost has haunted of twenty-nine;
If you was to arst me to go in I should disrespectively decline;
For they all agree if you try to teach in that room by night or day
The triangle tinkles so loud you can't hear nothing the pupils play!

Some says it's only the hammers in Laurie and Marnerses shop;
But why do the servants hear it at night when the carriage builders stop?
Mr. George Macfarren went there one day to practise the bass Trombone;
He found it too cold, he says to me, but if only the truth he'd own

The ghost made it hot for him, till he couldn't tell A from B.
Howsomever, it's locked up now and I dun'know who keeps the key.
. . . O, here's your pupil at last, sir! Lor, a-drivin' up in her broom!
Number twelve, sir, or if Mr. Cusins has done you shall have the Committee Room."

In June, 1856, the Earl of Westmorland returned to England and resumed charge of the enterprise which he described in a letter to Prince Albert as "like my very own Child". Having resigned his diplomatic appointments he was, as we say, at a loose end and had nothing else to do than to come and fidget about in the Academy. "Potter," he would say, looking in at a band practice, "what are those boys playing?"—"A Haydn Symphony, my lord."—"Ah yes, very nice; but suppose you put that away and get out my Mass." And they would toil through his lordship's dreary work for the umpteenth time. The dear old man had paid the piper on many and many an occasion, so it was only fair to let him call the tune; but poor Potter found it rather wearing. The Board of Professors also found the Earl sadly obstinate in his views and disposed to over-ride their authority as to the allotment of pupils to particular Teachers, so after six months of squabbling, tactless on both sides, they resigned, to the Earl's unfeigned regret. His fellow directors being weary of the whole business, he then practically reigned alone for the next three years. He revived the Royal Fancy Dress Ball at the Hanover Square Rooms and this added £2000 to the funds of the Institution—a welcome windfall.

He used to chatter to his noble friends and the members of the Court incessantly about "his" Academy, and one result of this was a temporary revival of public interest in the Institution; another equally pleasant, was that the Queen, Prince Albert and others dropped in now and then quite informally to the band practices, perhaps to hear his lordship's Mass?

It occurred to the Earl that as our resident students had supplied Hanover Chapel with an efficient choir gratis for the last 33 years it would only be decent if the proprietors would requite this by paying in future £100 a year for this undeniable attraction. The chapelites, being men of business, offered £30; the irascible Earl considered this a personal affront and withdrew the choir for ever.

On September 26, 1856, Arthur Seymour Sullivan, aged 15, was elected Mendelssohn Scholar, and entered the Academy.

In May 1857 came into operation the interesting bequest by a Mr. Kelsall of six valuable Cremona violins. These were competed for and carried off by the best violin students during the succeeding years. At least, five were, but the sixth and most valuable somehow



SIR ARTHUR SULLIVAN (Aged 12).

got stolen. The legacy also included an interesting autograph letter of Paganini's. This also disappeared, but has recently been discovered and bought by Mr. Arthur Hill, who has presented it anew to the Academy.

This year the Royal Fancy Ball only produced £250, because, for domestic reasons, Queen Victoria was unable to be present.

The Mendelssohn Scholarship was at first administered by the Royal Academy, but from 1858 onwards by an independent Committee, on which, however, our chief officers have always sat. The sending of the first Scholar to Leipsic greatly incensed the worthy Potter, but everybody, then as now, cherished the belief that Germany was the only place for a musician, a conviction which the return of numerous disillusionised Mendelssohn Scholars during half a century has not dispelled. In 1875 a repetition of this incident caused a regrettable breach between Macfarren and the present writer.

This year (1858) in compliance with Lord Westmorland's pertinacious pleadings, the Queen, in a charming letter from Prince Albert, promised to be present at a special Command Concert to be given by the Academy at the Hanover Square Rooms on June 23. But the details of this enterprise are not very edifying. In order to give the Concert importance a number of great foreign singers were engaged, therefore Michael Costa had to be brought in to "conduct" them. In indignation at this slight to Lucas, the Academy conductor, Sterndale Bennett resigned. Next Gye, the Italian opera manager, refused to let any of his "artists" sing. Others were hastily engaged, but were disgusted at receiving gold pencil cases (which cost £6. 6. apiece) instead of cheques for £20 or £30. The Earl of Westmorland paid for these as well as for the programme books and other items out of his own pocket, in order to lessen the expenses. Mme. Tietjens received a gold necklace which cost 15 guineas, Clara Novello got 20 guineas and Queen Victoria nobly gave £100 for her seats. Lucas, who did all the work, got a letter of thanks from the Committee, the total receipts were £767, the expenses £316, and the net profits, which should therefore have been £451 are put down as £415!

During the next twelve months no member of the Committee save the Earl attended the meetings, so the Minutes are very scanty. In May, 1859, he wrote to the Queen, soliciting her presence at a

costume ball, but Prince Albert wrote very nicely, as he always did, and declined. Lord Westmorland then gave another grand concert at the Hanover Square Rooms, but with all his exertions the absence of royal patronage caused the expenses to exceed the receipts by £33.4.6, so the dear old man "lent" the Academy another £35. A statement of the financial position was printed in the programme—hardly a wise proceeding. From this it appeared that between 1822 and 1859 the total subscriptions and donations had been £54,785.17.8. Fees from students £95,918.6.0—total, £150,644.3.8. On the other hand the professors had only received £59,120.4.0, while the up-keep of the school had cost £86,487.6.0, so that the Institution could hardly be considered as self-supporting.

In July of this year Cipriani Potter resigned, on the plea of old age and infirmity. He was a good and conscientious man rather than an able one, loved by his subordinates, the best of whom, Charles Lucas,—who had served him faithfully and earnestly begged him not to retire — was elected Principal in his place.

I have talked with many who knew Cipriani Potter and also Charles Lucas, but of neither could I glean anything that made their personalities distinct. Potter has always seemed to me a figure to put beside Reinecke, Hiller or Auber, but his portrait indicates a lank, melancholy and romantic personage rather like Carl Maria von Weber. His education had been of the usual dry kind, and his numerous compositions shew no spark of originality, yet he had talent and abundant industry. His work in the Royal Academy was earnest and conscientious, yet it is just here that I fail to discern what manner of man he was.

Charles Lucas, one of the earliest students of the R. A. M., may be said to have been Potter's favourite pupil, and was certainly devoted to his master. His life career was one of unobtrusive usefulness, never of distinction. A competent organist, 'cellist and conductor, he wrote the usual anthems and part-songs expected of one in his position, but his appointment to the principalship of the Royal Academy was, to put it bluntly, a mere job. The position, under Lord Westmorland's régime, was not one to attract any outsider of independent mind; the pay was small and the opportunity for self-advertisement almost *nil*; but Lucas knew Potter's work and carried it on, it would seem, to the satisfaction of our benevolent old tyrant and his successor. On the death of the Earl one would



Cipriani Potter



CHARLES LUCAS.

have expected Lucas to rise up and assert himself, but he does not appear to have made any attempt, and the years of his principalship are the least interesting in all our history. But during this time Lucas went in for music publishing, founding a firm which, acting as a German agency, did not long endure. This work may have absorbed his energies, but anyway, he appears as a mere shadow in the present narrative of events.

CHAPTER VI

THE CRISIS

ON October 20, 1859, the Earl of Westmorland died, sincerely lamented by all who knew him. This was a blow beneath which it is no exaggeration to say that the Royal Academy staggered. Henceforward there was to be no more "distinguished patronage" and influential assistance. Sir George Clerk succeeded to the Chairmanship of the governing Committee, but never made his personality felt. And it was just during the next ten years that the need of a strong hand was most needed. The Committee consisted of a few people like Mr. Laurie, our whilom tenant and now our landlord, Mr. Kellow Pye, one time a student and now a country solicitor, and a few others who seldom attended. So the school, while doing better educational work than ever, drifted steadily towards bankruptcy, merely for lack of energetic guidance.

In 1861 the rent of the house had crept up to £260, and fifty years later, by the time Tenterden St. was abandoned, the Academy was paying four times that sum. But this year the annual award of medals to the students was revived, to the general satisfaction. I also find a lengthy Report from the Society of Arts, laying out, for the benefit of the Government, their ideas of what an Academy of Music ought to be. The chief requirement appeared to consist of an elaborate paraphernalia of Patrons, Governors and other officials—in fact, to accommodate as many civil servants as possible. Teaching music was the last thing thought of; the Society of Arts wanted to create a body like the learned Societies, a sort of gallery of bygone celebrities, like Madame Tussaud's.

In April of this year I find among the names of entering students that of Alexander C. Mackenzie, violinist, aged 15.

The Committee being practically *non est*, Lucas persuaded them to try again the plan of a Board of Professors, consisting of

himself, Sir John Goss, Henry Blagrove and the two Macfarrens. They were paid a small salary and one of their first acts was to make a formal appeal (through the Directors) to the Government for help. It is noticeable that they were obliged to urge the plea that "the staff of Professors . . . includes some of the most celebrated foreigners resident here".

The Lords of the Treasury, after gravely arguing against the petition at great length, saying "It is one thing to aid by money or building an institution already self-supporting and efficient, with a view to its greater and more lasting utility, and another thing to undertake to supply similar support to an institution whose resources appear to be diminishing and wasting away, so that the State might soon and yet unawares become virtually pledged to engage to supply both its maintenance and its management"—in short, taking the view that we should only give to him that hath—granted the small sum of £500—to be possibly repeated in the dim future.

The Academy muddled along for the next four years. The expression is justified by the numerous entries of Resolutions passed by the Committee one week and rescinded the next. M. Sainton the famous violinist, being curtly refused permission to give his lessons at home when he was ill, sent in his resignation. This produced something like a mutiny among the students. When the blind Macfarren asked to be allowed to take his pupils separately instead of in a class and was inconsiderately refused he too resigned and the Committee had to revoke both decisions.

In July 1864 a Concert was given by Mr. Mapleson and his operatic company for the benefit of the Academy. The students had been promised a prominent part in it and found themselves relegated to a quite insignificant place in the final chorus. They accordingly wrote a very respectful but firm protest to the Board of Directors and returned their tickets. Whereupon they were summoned before the Committee and severely reprimanded. They were really only trying to uphold the dignity of the Institution, but discipline had to be maintained.

In 1865 Messrs. Kellow Pye, Walter Broadwood and Major Blake were appointed to the Committee and disestablished the Board of Professors again as an unnecessary expense. And so the old slovenly régime returned, the first-named of these being for the next two years almost the only Committee-man to attend to his duties.

In January 1866 occurred a serious fire at our landlords' premises, and how the decrepit buildings of Tenterden St. escaped destruction was a complete marvel.

In the Directors' Minute Book a large amount of space is occupied this year by the correspondence with the Education Council, which had for its object the obtaining of a proper building for the Academy, or adequate governmental recognition and assistance. Full particulars are to be found in the Life of Sterndale Bennett. In these negotiations our Directors talked vaguely of "changes" and "improvements", from which the Council seem to have got the idea that there was an opportunity for a job—that they could run some of their little friends in. Consequently, when in 1866 Lucas retired, owing to failing health, and the Directors appointed Sterndale Bennett in his place, The Education Council, which had intended giving the place to Michael Costa, dropped our cause and left the poor Academy to struggle along by itself.

It was certainly the most unwise step possible to close the school for some months in order to "reconstruct" it. Yet this was done; not, as Walter Macfarren erroneously tells us, from June to December 1866, but from December 1866 to March 1867, upon the appointment of Bennett as Principal, with Otto Goldschmidt under him. At Easter the Academy was re-opened and all its teachers were invited to resume their work *except the lady professors*. This step seems to have been taken as a weak concession to popular disbelief in female ability, against which foolishness we have fought steadily for half a century now without being able to say that we have entirely conquered it. Just think of it! A school devoted chiefly to the training of young women for music-teachers, who one and all disbelieve in their own sex's powers, yet not in their own!

I need not go into details of the "entirely new management" which was a disastrous failure and brought about a crisis in our affairs. In little more than a twelvemonth the last penny had been spent and the Committee sought to escape general and individual bankruptcy by surrendering the Charter. But the Home Secretary informed them that this could not be done save with the consent of every single member of the "body politic and corporate", in other words, all the professors. These naturally declined to give up their livelihood, poor as it might be, and offered rather to teach without pay until things came round. This sacrifice was accepted;

for the next few terms only a small modicum of the fees was paid and the balance stands to this day to the Professors' credit in the list of donations to the funds of the Institution in the prospectus thus:

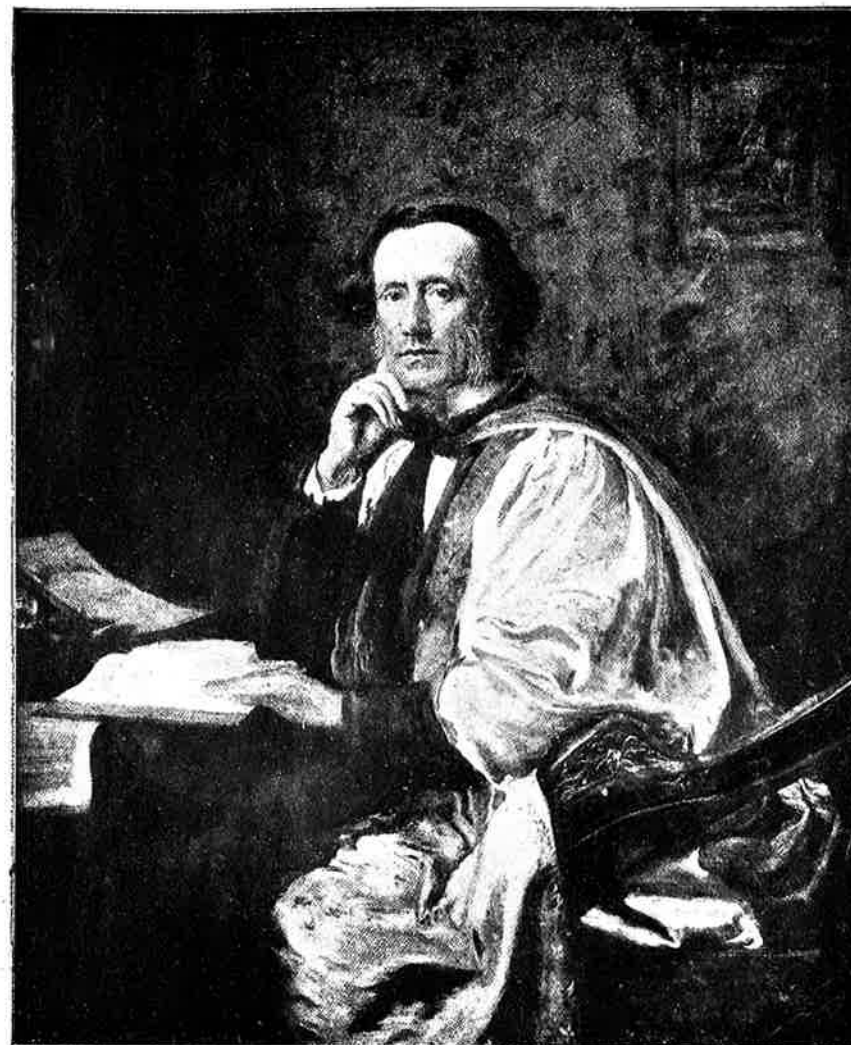
"The Professors of The Royal Academy of Music (1868) £629.10.6."

The Committee, having brilliantly demonstrated its incapacity, then resigned and a new one was formed, consisting of the Principal, Vice-principal and two leading professors, Goss and G. Macfarren. With the addition of an independent Chairman this became thenceforward the method of government, the Directors confining their efforts to matters of policy and high finance. The practical administration of our Institution, like that of the kingdom, is accomplished by a lower House—the Committee of Management, which now consists of 15 members. These comprise the Chairman, Treasurer, Principal, 6 professors and 6 lay members, the latter being outside friends of the Academy, who advise on financial matters, now grown to be vastly important and complicated. From the moment this practical machinery got into operation the fortunes of the Academy began to revive, and though it was another 20 years before the official staff was properly organised and ceased to give trouble, financial stability was now and henceforward assured.

To descend to details, at this period (December, 1868) there were only 66 pupils in the school and the salary list was reduced from £660 to £160. Bennett refused to take any salary at all until times were better. Mr. Gladstone renewed our little grant of £500, which was now to be permanent and was very welcome. Finding that the Academy had survived its crisis the Society of Arts now cast the glad eye on it and offered its valuable aid and protection, which was proudly declined. The studentship quickly expanded and the lean purse began to grow stout. In 1872 the 50th year of the Academy was celebrated by starting a Building Fund, but it was some time before this nest egg became fraught with promise. In the mean time the Society of Arts returned to the charge in 1873 with the generous proposal that the Academy should be accommodated in rooms in the labyrinthine corridors of the Albert Hall, all alterations, furnishing and other expenses of the change to be borne by the Academy and the Government grant to be withheld for rent. To which the Academy replied in effect, "Yes, I *don't* think!"

Attempts were next made to acquire the site either of the Colosseum or the Diorama at the S. E. corner of Regents Park, adjoining the Marylebone Road, but the negotiations all fell through, owing to our insufficiency of capital. A good deal more patience and economy had yet to be exercised.

This year (in which the present writer first became personally acquainted with the Institution) the Tuesday and Friday orchestral practices were reinstituted, for the studentship had reached 250 and thenceforward steadily rose and rose. What a queer place it was! The concert room was the whole first floor of two ordinary London houses thrown into one, and looking therefore strangely low for its size. A nine-inch platform occupied the rear, backed by a fair-sized organ in a perfectly hideous case. Behind this were large windows looking into what had been a pleasant double garden, but was now a chaotic timber yard. The front portion of the drawing room was filled with rows of common wooden school benches, gradually in process of exchange for iron stuffed seats, as funds permitted. On these sat intermittently, while waiting for their individual lessons, a hundred or so of remarkably good-looking young ladies (the Academy standard of female beauty has always been high), while a few similar benches placed sideways right and left of the orchestral platform were occupied by some half a dozen male students, looking painfully shy and self-conscious at having to sustain the battery of so many pairs of fair eyes. Of course it was very wholesome training for them. How ludicrously bad were those orchestral and choral practices, compared with those of to-day! Yet the material was quite good. The orchestra, led by Weist Hill and other professors, contained many students who afterwards reached to eminence; it included two lady violinists who must have been nearly the first of their sex to appear in public; Miss Gabrielle Vaillant (the plait of whose hair, I remember, touched the floor) and Miss Julia de Nolte. We were usually engaged in rehearsing some choral work (I used to call it *chloal*) such as Bennett's "Woman of Samaria", which we got to know by heart, and the choir contained such singers as Jessie Jones, Marian Williams, Mary Davies, Agnes Larkcom, the dazzling Clara Samuel, Miss Reimar, Grace Bolton and many others. Even among the boys were Henry Guy and Walter Wadmore, with a fair sprinkling of composers and pianists, such as Tobias Matthay and myself, who could at



Yours. Ever. Faithfully
William Handale Bennett

least read, if our voices were not up to much. In those days to play a Beethoven Concerto or sing Mendelssohn's "Infelice!" was the summit of a student's ambition; since then an entirely new repertory has grown up and children of 14 play Tchaikowsky or St. Saens every Tuesday without exciting much surprise.

In 1874 a special Committee was appointed to endeavour to obtain a site for a new building and they recommended an appeal to the public for funds. This was drawn up and printed, but never issued, wiser counsels having prevailed. The document is before me as I write, but is hardly worth reproducing, as it merely gives an abstract of all that I have here told at length. The matter was continually revived during the following years, to the profit only of our legal friends. This year I find in the list of entering students the name of Therisita Laskur, pianist, aged 7. This is the record for tender years¹, but I do not find that she distinguished herself in any way, nor did I come across her.

The same year Carl Rosa presented the sum of £ 3000 to found a Scholarship in memory of his late wife, Madame Parepa Rosa. This pious foundation has borne noble fruit, the names of the three earliest Scholars being Annie E. Bolingbroke, Clara Samuel, and Marian McKenzie.

On February 1, 1875, William Sterndale Bennett departed this life, and the nation that entombed him in Westminster Abbey buried with him the slight interest it had ever taken in his works. I only conversed with him on the occasion of my admission as a student and found him a worn and weary man, whose life-experience seemed to have been a bitter one. His life, written by his son, is more interesting than are most musical biographies. It is melancholy to record the non-fruition of high hopes, which is the story of so very many English musicians; it is still sadder to read of such a fine generous character fading into weakness, but with all this it is surprising to learn what a vigorous and admirable part Bennett took in the Academy's severe crisis of 1866. His music indicates a beautiful talent ill developed through deficient intellectual power. Exactly the reverse was it with his friend and rival, George Macfarren, whose compositions shew little natural

¹ Agnes Zimmermann, who entered in 1847 aged 8½ was, I think, the next youngest.

spontaneity and owe their equally brief fame to the robust mentality of the composer. The two together would have made one great man; separately they have left little trace on musical art.

In spite of the severe handicap of his blindness, George Macfarren, elected to the post of Principal, ruled the Academy for the next 12 years with more strength of personality than any of his predecessors had done. It was always surprising to me to find how many people spoke ill or slightly of him. That he was prejudiced and very firmly set in his own opinions I will admit. But he was before his time in many necessary musical reforms and absolutely adamant where he believed himself to be in the right—surely no unworthy trait? It is difficult for a blind man to be popular, but this is not so much his fault as that of those who refuse their sympathy. Those who knew Macfarren well could not but revere him. In 1876, after vain attempts to acquire a better site, a 35 years' lease of Nos 4 and 5 Tenterden St. was obtained and the premises re-modelled. The 1st and 2nd floors were knocked into one, giving a concert hall of almost cubic dimensions, and the heavy expenses thus entailed quickly justified themselves by the rapidly increasing studentship. This was 286 in 1876 and 341 in 1877. Ten years later it reached 500 and remained at about that figure for the ensuing twenty years.

In 1878 Royalty was moved to found a National Training School for Music and the Royal Academy was urged to join in the scheme. The negotiations were protracted, but Macfarren, who had passed nearly the whole of his life in the Institution and shared all its struggles, was not the man to let it be absorbed or smothered in somebody else's glory. He persuaded the Directors to pass the following uncompromising Resolution:

"... THE ROYAL ACADEMY OF MUSIC IS WILLING TO BE PLACED ON A MORE SOLID BASIS THAN THAT UPON WHICH IT IS NOW CONSTITUTED, AND TO ENLARGE ITS SPHERE OF OPERATION, BUT IT CANNOT SURRENDER ITS PRESENT CHARTER UPON ANY CONDITIONS WHATEVER."

And this was the last word. To quote Sam Weller: "Hooroar for the principle, as the money-lender said." Macfarren was much blamed at the time for his sturdy independence, but his attitude was

soon found to have the right one. Education was moving apace; there was ample room for two music schools in London, even then, and it would have been foolish to abandon the struggle just when success was within sight.

With the increased studentship arose many small troubles of management, for there is no eye like the master's eye, as Æsop tells us, and Macfarren had to trust his subordinates more than was prudent. The Choir got out of hand, and on seeking to make an example of one of the disaffected she raised such a storm that the conductor, Walter Macfarren, had to resign. His predecessor had been John Hullah, who had done good work but left in a fit of temper. The new chief was William Shakespeare, who retained the post till 1886, when he was succeeded by Joseph Barnby, who was an immediate and complete success.

In 1880 was first inaugurated the scheme of Local Examinations which was destined to have such far-reaching effects upon musical education. Simultaneously a system of Metropolitan Examinations for teachers, held by and at the Academy, was commenced. The local Examinations were at first conducted with the aid of local teachers, who were given a pecuniary interest in the results, but this was quickly discovered to be unwise, leading to abuses of many kinds. In 1889 the Royal Academy and the Royal College formed a combined scheme, which under the somewhat cumbrous title of "The Associated Board of the R. A. M. and R. C. M." put the matter on an unchallengeable footing. This enterprise was soon found to require an independent Chairman, Secretary and staff. Its directing Board consists of an equal number of representatives from the two institutions. In spite of envious sneers from outsiders the Examinations of the Associated Board soon fully justified themselves by being obliged to extend their operations to the uttermost ends of the earth. The simple fact of the matter is that these Examinations fill a natural want on the part of ordinary folk, who must have some reliable gauge by which they can measure a child's progress and the competence of her teacher. The latter point is more amply provided for by the Metropolitan Examinations. The teacher with L. R. A. M. to his or her name (or A. R. C. M.—the corresponding diploma of the Royal College) must at least have passed a series of severe tests of musical knowledge and pedagogy (vile word!). As I write, the Board of Education, not satisfied with

even these qualifications for teachers, is insisting that "teaching under supervision" shall form part of the training for a music teacher. This has long been provided for in the Academy by our system of Sub-professorships, but it is sought to extend this advantage to *all* intending teachers, and the difficulties of such a scheme are considerable.

I fear that all these particulars make but dull reading, but they represent the Academy's crown of success. The general incidents during the early eighties were plentiful, but mostly the mere outcome of that success. The advent of new and interesting names on the roll of professors—Walter Bache, Tobias Matthay, George J. Bennett, Frye Parker, Whitehouse &c, &c.—the retirement of the aged W. H. Holmes, who had been on the staff for 60 years, the gradual extension of our domain through the houses in the adjoining street, and consequent growth of expenses, trouble with Secretaries who could not make their accounts meet,—all these things are the commonplaces of history and are only interesting when viewed through the mists of ages. The first time the prize list was printed appears to have been in 1882; the first prize-giving in St. James's Hall was in 1884. This latter year there was received a piteous appeal for assistance from the two nieces of Sir Henry Bishop, who were left destitute. A long, curious extract from the will of Sir Michael Costa appears, giving conditions for an impossible series of Scholarships at the R. A. M. This is quite a craze some people have, to leave money under impracticable conditions, merely for self-advertisement. Fortunately the will was over-ruled by the law-courts, and in the end one composition Scholarship was founded which has endowed the country with some interesting paupers.

In 1885 a public meeting of musical bodies, headed by the R. A. M., was held in St James's Hall and recommended to Government (which took not the least notice) the adoption of the French *Diapason Normal*—i. e. Treble C 518 double vibrations—as the standard of musical pitch. This was accepted by the Philharmonic Society, whose pitch had crept up to a full semitone higher, but as we have no minister of Fine Arts the military bands and the organs in public buildings have been left to this day unaltered. Macfarren explained to me, I remember, that a rise of pitch was inevitable if not controlled by law, because makers of instruments, in order to make their pianos or organs or cornets sound brilliant, would always tune them just a shade sharp, never flat.



GEORGE ALEXANDER MACFARREN.

This was the year of the "Music and Inventions" Exhibition at South Kensington, the directors of which wrote to the R. A. M. offering to place the Albert Hall at their disposal if they would give them free concerts. The proposal was declined with thanks.

In 1886 was the famous reception to Liszt, when the aged but unrivalled pianist played Beethoven's G major Concerto, to the ineffable delight of his Academic hearers, of whom I, alas! was not one.

On October 31, 1887 Sir George Macfarren died and his duties were for a few months vested in a Committee consisting of Walter Macfarren, Prosper Sainton, and Dr. Steggall, until a new Principal could be found.

CHAPTER VII

SUCCESS

ON February 22, 1888, occurred the most important event in all the history of the Academy: Alexander Campbell Mackenzie was elected Principal of the Institution. Although to some extent a "dark horse" in the musical profession, owing to his long residence in Italy, his quality as a musician was well known and only his personality unfamiliar. From the first day of his appointment this latter was unmistakably revealed. He assumed the reins of government with a firm hand and a grip that never relaxed, no matter what other calls there might be upon his energies. One can hardly, even at this distance of time, disclose the troubles and obstacles which he had to encounter; I personally, who came upon the scene in September of the same year, was an edified spectator of many a conflict and of his invariable triumph, and my admiration of his masterfulness and unswerving integrity grew and grew. A couple of years later, to my surprise and dismay, I was called upon to act as a sort of lieutenant to him under the designation of Curator, taking charge of such details of management as needed not the Principal's personal supervision. In this capacity one of my earliest duties was a very curious one. Another Secretary had come badly to grief and the office—just at the Midsummer vacation, when every soul was away—found itself paralysed. Mr. Knott, the Principal's assistant, and myself carried on as best we could in the meantime, while a fresh Secretary was advertised for. Among the shoals of applications with which I had to deal one of the most promising was from a gentleman whom I interviewed and who was no other than my own former employer in the early days when I began life in a merchant's office. The situation was most odd and embarrassing for both of us: as it turned out, a still more suitable

candidate was found in the person of Mr. F. W. Renaut, under whose skilful management all the former disorder and irregularity quickly vanished. It would be difficult to over-praise the work of this indefatigable officer, or indeed to record what the Institution owes to his nearly 23 years' unobtrusive and ceaseless labours on its behalf. He died, esteemed by all who knew him, on February 1, 1915, leaving a perfectly organised staff presided over by Mr. A. A. Bell, now Assistant Secretary.

During the prosperous score of years which ensued several attempts were made towards new building schemes. These were all premature and worse than useless, causing only waste of effort and long bills with lawyers and surveyors. There was a site in Harewood Place, just round the corner, the freehold was only £200,000! There was another close to Lord's cricket ground, St. John's Wood. This was rejected as being too far out—an error of judgement: nothing is too far out now. Then Messrs. Laurie and Marner tried to lure us into buying them out, but they opened their mouths too widely, asking £30,000 for their short lease, and our Directors wisely resolved to wait till the last moment before doing anything.

The inauguration of the Associated Board scheme in 1889 showed the need for some kind of bond of union among our Professors, and on the initiative of our old and valued member Myles Birket Foster, The R. A. M. Club was founded. This at first confined itself to holding an annual dinner, like the Old Boys Clubs of most large schools, but gradually it developed and found the advisability of giving Concerts and Social Meetings. The year 1889 too, saw the advent of a student who by his abounding energy brought about a similar union of his fellow pupils. Granville Bantock, together with his friends, Stanley Hawley and Gilbert Betjemann, not only founded the Excelsior Society, for mutual improvement and the cultivation of modern music, but started (with some help from the present writer) an Academy Magazine, called *The Overture*. This was published monthly except during the holidays, and had quite a brilliant career of four years' duration, when, the cares of editorship becoming too heavy to be borne, it was reluctantly dropped. The Excelsior Society, after many vicissitudes, was properly organised by the kind help of Mr. Renaut, and under the new name of The R. A. M. Students' Musical Union, became for some years a

powerful factor for good. Eventually it was affiliated to the R. A. M. Club, being now called "Branch B" of that institution.

In 1891 our esteemed old violin teacher, Prosper Sainton died. His popularity may be gauged from the fact that at the last Birmingham Festival that he played at every single violinist in the orchestra had either been a pupil or a pupil of a pupil of his. He was succeeded by the brilliant Emil Sauret, an artist who was never properly appreciated in London, but who left a very broad mark on the Academy, especially during his first years. What a class he had! Aldo Antonietti, W. H. Reed, Philip Cathie, Sidney Freedman, Edith Byford, Edie Reynolds, Marjorie Hayward—all these and others at the same time. It was indeed at that period when there was a perfect craze for learning the fiddle—a craze which lasted about ten years. At the Easter Concert of 1893 we played Handel's Largo with 80 violins in unison.

Poor Sauret! He was one of the hardest workers I ever knew, and quite the most light-hearted. He would teach from 8.30 a. m. till 7.30 p. m. and come dancing and singing downstairs, to go home and play quartets or practise till far into the night. A jovial, simple soul and a consummate artist.

On March 3, 1891, Mr. Frank Cox died at the age of 71. He had been 52 years in the Academy, as student, professor, Committeeman and Director. He was one of the best teachers and friends the school ever had.

In 1892 we took over No. 6 Tenterden St. (the corner house) and I well remember going with Renaut to look over it. It was being used by a well-known firm of confectioners, and the sight of the young women in the hot, unventilated rooms, mixing up chocolate cream with their bare hands, put me off the taste of those dainties for a long time. This addition to our premises gave us at last a respectable Committee room and a much needed large room for ensemble practice.

On February 29, 1892, a very remarkable performance was given at St. James' Hall by our students. Bach's great Magnificat was played and sung as nearly as possible under the conditions in which the composer heard it. The choir consisted of only 25 separately and highly trained voices—five to each part. A band of 4 first violins and 4 seconds, with the rest in proportion, including the three famous specially made trumpets, accompanied, a special

organ part was written by Dr. E. Prout, and the ensemble obtained was quite thrilling. I deem it worth while placing on record the particulars of this unique performance, if only for comparison with the first concert of our students in 1823.

THE ROYAL ACADEMY STUDENTS' CHAMBER CONCERT

February 29, 1892.

MAGNIFICAT for Solo Voices, Chorus, Orchestra and Organ.

J. S. Bach.

1st Sopranos—Mrs. Boyle, Misses L. Redfern, K. Richardson, M. Robinson and J. Strathearn.

2nd Sopranos—Misses Hooper, B. Lucas, Muat, Rasey and Roebuck.

Contraltos—Misses A. Child, R. Dafforne, B. Dore, E. Hands, and H. Saunders.

Tenors—Messrs. Adams, Beaumont, Brözel, Jones and Wareham.

Basses—Messrs. Allen, Appleby, Barlow, Ottewell and Wilson.

1st Violins—Messrs. Cathie and Elliott; Misses Ethel Barns and A. Chapman.

2nd Violins—Messrs. Skipsey and Winkworth, Misses Bauer and Turner.

Violas—Messrs. Dyson, Revell, Street and A. Walenn.

Violoncellos—Messrs. C. Hann and B. Parker.

Double Basses—Messrs. A. C. White and A. E. Harper.

Flutes—Messrs. Auty and Brooks.

Oboes—Messrs. G. Horton and E. C. Horton jun.

Trumpets—Messrs. W. Morrow, J. Solomon and P. W. Neuzerling.

Timpani—Mr. T. K. Barnard.

Organ—Mr. R. Steggall.

Piano—Mr. H. Lane Wilson.

Conductor—Mr. F. Corder, F. R. A. M.

No. 1. Chorus, "Magnificat".

2. 2nd Sop. solo, "Et exultavit". Miss J. Muat.

3. 1st Sop. solo, "Quia respexit". Miss Minnie Robinson.

4. Chorus, "Omnes generationes".

5. Bass solo, "Quia fecit". Mr. Arthur Barlow.

6. Alt. and Ten. duet, "Et misericordia". Miss Annie Child and Mr. P. Brözel.

7. Chorus, "Fecit potentiam".
8. Tenor solo, "Deposuit potentes". Mr. E. Wareham.
9. Alto solo, "Esurientes". Miss Edith Hands.
10. Trio, Two Sopranos and Alto, "Suscepit". Mrs. Boyle, Miss Redfern and Miss Bessie Dore.
11. Chorus, "Sicut locutus est".
12. Chorus, "Gloria Patri".

The Professors newly appointed in 1892 were H. Wessely (Vln.), W. H. Thomas (Pfte.) and W. Nicholl (sing.).

In the spring of 1893 our Operatic Class gave a good performance of Lortzing's "Peter the Shipwright" at the Lyceum Theatre (by kind permission of Sir Henry Irving). This year our neglected native composer, Thomas Wingham, died and we also lost John Millard, the able teacher of Elocution. His work was continued by Henry Lesingham, Ian Robertson, Mrs. Crowe (Miss Bateman) and Mr. William Farren. With the latter we made a new departure, a Dramatic Class which he started proving so popular as to threaten to eclipse the Operatic. The students naturally found it much pleasanter work to engage in amateur theatricals than to learn chorus parts. Other professorial appointments this year were F. Korbay, E. Turner Lloyd and F. P. Tosti for Singing, C. Albanesi and Oliver King for Piano, S. Hoyte for Organ, E. de Munck for Cello, W. M. Malsch for Oboe, (*vice* G. Horton, who had played boy and man, for over 50 years in the Academy), G. A. Clinton for Clarinet, J. Solomon for Trumpet and F. Bertrand for fencing.

On May 17, 1894, we celebrated the 70th anniversary of the opening of the Academy by a special Commemoration Concert. This should have taken place a year sooner, but some obstacle—I forget what—intervened. Our Royal President, H. R. H. the Duke of Edinburgh honoured us by his presence and the programme, which is here appended, endeavoured to give a slight idea of the work accomplished by the Academy during its existence, for the artists and the works performed were all "our own make." We shall be able to do a great deal better than this when we celebrate our approaching Centenary, save perhaps in regard to one item. For this occasion our Principal wrote his now famous *Britannia* Overture. A note at the back of the programme book mentions the receipt of a charming letter from the student who took the very

first lesson at the Academy, of which he afterwards became a Director, Mr. Kellow J. Pye. That letter is before me as I write and Mr. Pye, 82 years old and quite hearty, expresses in it his regret that, living 200 miles from London, he is unable to be present at the Concert. I remember that he sent for exhibition his old student's costume, which he had preserved all these years, and it excited much interest. The proceeds of this concert, amounting to a goodly sum, were given to the Student's Aid Fund.

PROGRAMME.

- OVERTURE "Macbeth" *Sir Arthur S. Sullivan*
- SONGS a) "Maydew", b) "Dawn, gentle flower" *Sir W. Sterndale Bennett*
Mrs. Mary Davies.
- FEMALE CHORUS with S. solo, "Who shall be fleetest?" (*Rebekah*) *Sir J. Barnby*
Soprano Solo Mrs. Florence Bethell (student).
- SONG-CYCLE "The Window" (Nos 6 and 11) *Sir A. Sullivan*
Mr. Arthur Oswald.
- ANDANTE AND GAVOTTE from Symphony in E minor *Sir G. A. Macfarren*
- SONGS a) "The Linnet Song", b) "Awake, O heart!" *Walter Macfarren*
Madame Clara Samuëll.
- TRIO "Orpheus with his Lute" *Edward German.*
Mrs. Mary Davies, Mme. Clara Samuëll and Miss Hilda Wilson.
- HIGHLAND BALLAD for Violin and Orchestra *Dr. A. C. Mackenzie*
Mr. Gerald Walenn (student).
- SONGS { "The Heart's Fancies" *A. Goring Thomas*
 " The Tears" *Maud V. White*
- CAPRICE in E major for Pianoforte and Orchestra *Sir W. S. Bennett*
Miss Agnes Zimmermann.

ARIEL'S DANCE } from "Scenes from
SONG OF THE SPIRITS } The Tempest"

F. Corder

Soprano Solo Mme. Virginie Chéron
(student).

Contralto Solo Miss Mary Thomas (student).

NAUTICAL OVERTURE "Britannia" . . . *Dr. A. C. Mackenzie*

Composed specially for the occasion and dedicated, by permission, to
H. R. H. THE DUKE OF SAXE-COBURG AND GOTHA.

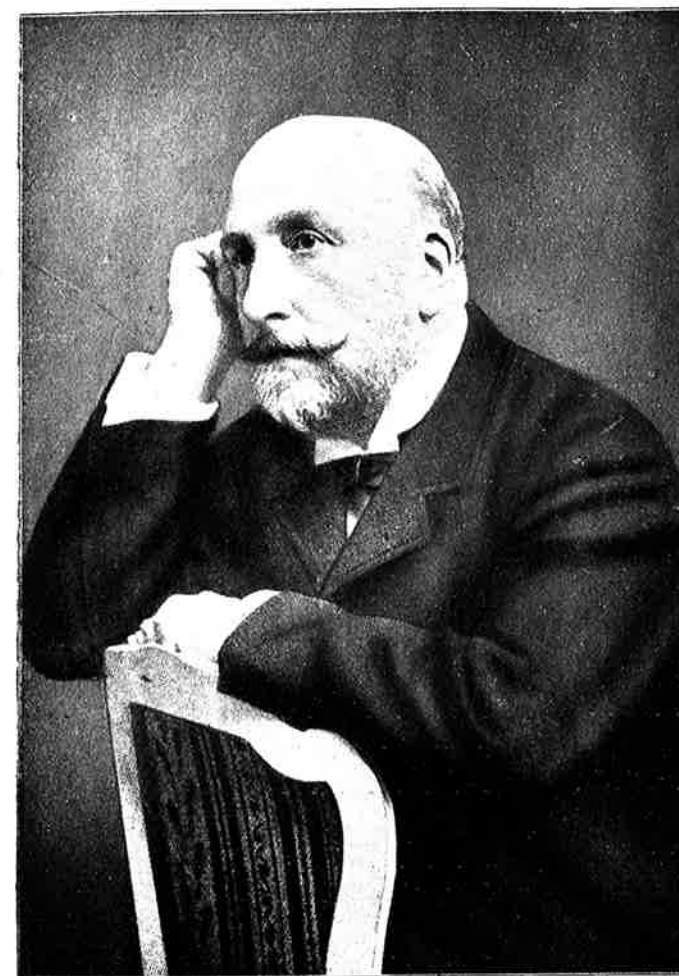
In 1895 the nonagenarian vocal teacher, Manuel Garcia, resigned his post under the plea of old age. But his years sat lightly upon him, even at 90 he would fly upstairs three steps at a time, and for another ten years was a constant attendant at concerts. He died at the great age of 102.

This year were appointed T. B. Knott, C. F. Reddie, H. R. Rose (Pfte.), F. W. Richards, R. Steggall (Org.), A. Gibson (Vln.), F. Walker (Sing.). We gave our first public Organ recital and henceforth our Orchestral concerts were held at the Queen's Hall.

In 1896 Dr. W. H. Cummings our able professor of singing and valuable Committee-man left us to become Principal of the Guildhall School of Music. This year our Operatic and Dramatic classes distinguished themselves in notable performances of Gounod's *Mock Doctor* and W. S. Gilbert's *Palace of Truth*, respectively.

1897 was chiefly remarkable for performances of Stanford's *Requiem* and the Principal's *Jubilee Ode* by a full chorus and orchestra. The professors lost by death or retirement included H. C. Banister (Harm.), E. Fiori and Madame Lemmens Sherrington (Sing.), E. Howell (Cello), F. Westlake (Pfte.). The Operatic Class produced *Don Pasquale*, *Cox and Box*, *Don Giovanni*, *Martha*, and *Trial by Jury*. The Dramatic Class gave *The Honeymoon*, *An old Garden*, *The Merchant of Venice*, *Barbara*, *A Case for Eviction* and *The Wicked World*.

1898 saw the extension of the Academy into Nos 11 and 12 Dering St., round the corner. The building now became a maze which it took newcomers weeks to get accustomed to, but at last some attempt was made to accommodate students and professors with refreshment rooms. The appointments on the staff were Mme. Clara Samuell and Sig. L. Denza (Sing.), E. H. Lemare (Org.), J. B. McEwen and Dr. Greenish (Harm.), G. H. Betjemann and



A. C. Mackenzie

Ph. Cathie (Vln.). There was a fine performance given of Verdi's *Four Sacred Pieces*, the difficult Quartet for 4 Sopranos being perfectly interpreted by four of Mr. Randegger's pupils.

The following year Mr. Knott resigned the onerous post of Assistant to the Principal, which he had filled since 1886, and was succeeded by Mr. W. Hickin.

1899 was memorable for the production of a two-act opera by a student. It was called *Floretta*, and the composer was Harry Farjeon, son of the famous novelist, and now an able Professor of Composition. The Dramatic class this year caused a sensation by performing Shakespeare's *Comedy of Errors* with the two Dromios impersonated by two young ladies of startlingly similar voice and appearance, though quite unrelated. It added to the strangeness that their names were very similar—Lilla Hoskins and Lilly Harvey—and that they both came from the same town—Tiverton, in Devon. When made up for their parts they were as impossible to distinguish as the famous brothers Webb, who played the Dromios in the sixties.

I should point out that the Academy during these years of brilliant theatricals, possessed its own theatre band, consisting of male students only, which supplied entr'acte music for all these dramatic shows, which were mostly given at St. George's Hall. Where incidental music was required there were plenty of composers ready and willing to furnish it.

For now there came a sudden rush of composers which lasted for eight or ten years. Beginning with Neville Flux (now Bandmaster of the Royal Engineers) who entered as a little boy in 1894, we had in close succession, A. A. Carse (1895), Harry Farjeon (1896), Paul Corder (1897), York Bowen and F. G. Swinstead (1899), B. J. Dale and A. T. Bax (1901), Bertram O'Donnell, Hubert Bath and Montague Phillips (1902), to name only the most important ones; these and others kept us supplied with orchestral pieces of all sorts for our concerts, and the Principal untiringly grappled with them, though some he must have found very trying. For the immature work of a young composer is often very terrible—even when he is going someday to turn out great.

I find that between 1898 and 1908 alone we produced 35 student-works of ambitious scope, such as Overtures, Symphonies and Concertos, there being one at least in every programme, oftener two or even three. During this exceptionally brilliant period never

a term passed without the production of some really interesting new work, which was admired, briefly mentioned by the press, and then laid aside and forgotten. Besides the numerous works in classic forms we had several experiments in the less frequently trodden paths of music. Beginning with pieces for recitation with musical accompaniment, in which Hubert Bath and Eleanor Rudall so distinguished themselves, a striking effort by Carse, *The Burial in the Forest* was the first to claim special notice. It was a setting of a touching little poem by Felicia Hemans, a dialogue between two colonial settlers who have lost their child and feel that now they must abandon their home and seek another. A hymn for unaccompanied chorus in the distance gave an atmosphere of extreme pathos to this artistic little sketch. A still deeper impression was made some time later by this composer in his accompanying under-current of music to Maeterlinck's *Death of Tintagiles*. This was the first of a series of dramatico-musical performances of quite unusual character, which should have launched several of our young men—aye, and women—on the tide of fame. There was a triple bill, consisting of a pretty, bright operetta *A Gentleman of the Road*, by Harry Farjeon, a highly original one-part dancing sketch, *The Moon-Slave*, by Paul Corder, and the eerie play of Maeterlinck above mentioned, beautifully acted by Miss Mabel Moore and others and played in semi-darkness behind gauze. Entirely unconventional collections of instruments formed the scores of these two works, lending novelty of colour to the music. Two years later (1905) came a still more ambitious effort by Paul Corder, a wordless play entitled *Dross*, with an explanatory accompaniment of orchestral music. Strikingly well acted, this proved such a success that it was given a record run of four performances, after which, though it has been printed and published, it was never heard again. The other piece on the programme was equally remarkable in its way; this being a two-act poetic sketch of a deeply symbolic cast called *The House of Shadows*, which was written and composed by a very talented lady composer not yet mentioned, Emma Lomax. The novel stage devices in this piece, notably the gathering of the Shadows and the advent of the Shadow of Death, made a profound impression on the audience. Other productions by this remarkable student were a creepy psychological sketch, *The Wolf*, in which the impersonation of a werewolf by a young lady of the prosaic name of Julia Higgins, will not

readily be forgotten by those who witnessed it; also a pretty fairy play quaintly entitled *The Brownie and the Pianoforte-tuner, or the Pianoforte-tuner and the Brownie*. Miss Lomax and her friend Miss Rudall are two of the strongest female composers that England has produced, but recognition for serious work in this branch is hard enough for men to gain—all but impossible for women.

The third and last of these "extra" performances took place on May 22 and 24, 1909, and included a most original fantastic one-act opera called *The Demon's Bride*. The libretto was by Emma Lomax and the music—probably the wildest ever heard within our classic walls—by Bertram O'Donnell, now one of England's leading military bandmasters.

On the much regretted retirement of the aged Mr. Farren in 1903 the Dramatic class was run for a time by Madame Rosina Filippi and next by Mr. Richard Temple. On his death in 1911 it came under the able direction of Mr. Acton Bond, who has given an excellent series of performances, chiefly Shakespearean, not even interrupted by the loss of all our male students owing to the war. But I am anticipating.

To return to strict chronological sequence of events, 1899 was much occupied by futile proposals for building a new Academy. All we could do was cannily to acquire the freehold of Nos 15 and 16 Dering St. as a *point d'appui* against the exactions of our landlords.

In 1900 the appointments included Messrs. W. Handel Thorley (Harm.) J. Blahà (Vln.), and L. Tertis (Va.). The Operatic Class produced Farjeon's *Registry Office* and German's *Rival Poets*, rewritten for the occasion. The Dramatic students gave us a new and original comedy, *The Angel Boy*, by W. N. Monck, a student. This year Sir Arthur Sullivan died.

1901 presented little of interest save a perfect flood of new compositions.

1902 ditto, only more so. A Symphony by York Bowen (who, like so many of our boys, wanted to add an "e" to his fore-name to make it look foreign, but I would not allow it. "Josef Holbrooke" was an annoying example of this folly). An excellent choral and orchestral Cantata by Carse and Symphonic Poems by Dale, Paul Corder and Swinstead, were among the novelties. We lost by death Mr. W. Nicholl and A. C. White, the famous Double bass

professor, and by retirement Dr. Steggall, Chevalier Kuhe and R. E. Miles. On the other hand we acquired the services of Sir G. Martin (Org.), Percy H. Miles (Harm.), Ed. Lévi (Sing.), and E. Howard Jones (Pfte.) and C. Winterbottom (Double bass).

1903 saw the end of a ten years' litigation connected with an unfortunate bequest. In 1892 an eminent lady died, and having quarrelled with her only daughter, left all her fortune to the Royal Academy of Music, where she had been educated. This fortune she had invested in the purchase of loose diamonds and (as it turned out) had been badly let in by the transaction. On her death the daughter—one can really hardly blame her—popped the will into the fire and the diamonds into her pocket and went off on pleasure bent to the other end of the world. The executors had to prove the rough draft of the will and the legatees were obliged to pursue the fair delinquent with all the rigour of the law. The matter dragged on for years, until the lady got tired and surrendered, "purged her contempt" as the lawyers call it, and handed over what little was left of the bequest. You may well imagine that nearly ten years of legal expenses had not left much of the oyster; in fact the poor Academy in the end came out of the affair some £300 to the bad.

This year there were many new compositions, including a Pianoforte Concerto and a duet for two Trumpets by York Bowen a dramatic scena, *Cleopatra*, by Katie E. B. Moss, a Concert piece for Organ and Orchestra by B. J. Dale, and an Overture, *Cyrano de Bergerac*, by Paul Corder. M. Sauret left us to go to America and Mr. Willy Hess was appointed in his place, but did not stay long. Several aged professors retired—Walter Macfarren, Adolf Schloesser, Arthur O'Leary, F. Korbay and William Farren. Among the new appointments were W. H. Bell and H. Farjeon (Harm.), Frangcon Davies, Ed. Lévi and Th. Lierhammer (Sing), A. Newstead C. F. Pollard, B. Schoenberger and C. Whitemore (Pfte.). The Operatic Class gave Weber's *Der Freischütz*—probably the last performance that once popular work will ever have in London.

In the Annual Report for 1906 I notice the following gratifying item:

"Mr. Edward Bowen has most kindly signalled the completion of his son's studentship by placing the sum of £120 at the disposal

of the Committee for the assistance of a poor and talented student. Mr. A. Ridley Bax has also presented 100 Guineas on the completion of his son's studentship."

This was a delicate way of returning the unneeded fees for Scholarships won by the two famous students in question. It was a kindly act, too.

Here it becomes necessary to interpolate a few words regarding one of the consequences of the outburst of composition talent just described. So long as young men of talent came singly and at decent intervals it was easy to accord them momentary admiration and then turn back to the more exciting foreigner, but when there were half a dozen at once clamouring for notice it was another matter. Unable or unwilling to supply the commercial article which alone the publishers will regard, a number of musicians got together and founded The Society of British Composers, a combined effort for recognition which had for some years a marked influence on English music. This is not the place to give any account of the movement, which is only mentioned here because it emanated chiefly from our Academy boys (led by J. B. McEwen and Stanley Hawley), but a co-operative publishing scheme was carried out with considerable initial success, a number of fine works being now at least attainable in print by anybody who should happen to be interested in such—a very small class, I fear.

Several of these aspirants to fame presently settled down—as all must in these days—to teaching, and afforded that infusion of fresh blood to their Alma Mater which she was beginning to need. Modern improved methods of tuition, notably in the department of the pianoforte, were producing very astonishing results, and our School could now afford to dispense with the assistance of foreigners, and also to disregard the hostile criticism which had been lavished upon it for three quarters of a century.

In December 1906 one of the Academy's best friends, Mr. Thomas Threlfall, Chairman of the Committee of Management, passed away, deeply regretted by a large circle. His place was worthily filled by Mr. E. E. Cooper, now Sir Edward Cooper and recently (1920) Lord Mayor of London.¹

¹ While these pages are passing through the press our generous friend and benefactor has gone to his rest.

In 1907, the end of the Tenterden St. lease now approaching, we had to consider our future seriously. The value of house property around us had so enormously increased that our landlords demanded the impossible rent of £2250 per annum for our existing site and that of the carriage works adjoining. We clung desperately to our tumble-down old nest—why, it would be hard to say—but on one of our Directors discovering a far more eligible situation in the Marylebone Road we at last took our courage in both hands and broke off the hopeless negotiations at the eleventh hour. In accordance with an evil old legal tradition we could not even quit our premises without paying the landlords £2500 for "dilapidations" although the houses were condemned to be immediately pulled down. And there were £500 for legal charges besides. It was well that our Building Fund had by this time assumed comfortable proportions, for the new Academy was to cost £50,000, and actually it came to more like £60,000 before all was finished. That our two transitional years 1910-11 were exciting times for all of us you may well believe.



Photo by Russell & Sons, Wimbledon.

THE ROYAL ACADEMY OF MUSIC FROM WITHOUT.

CHAPTER VIII

THE NEW ACADEMY

IT is not so entertaining to read about success and peaceful times as it is to peruse a record of struggle and strife, so if you find this chapter dull you have my full permission to lay the book down at this point, for naturally there is no climax beyond it.

It was wonderful, this realisation of a long cherished dream! To pore over architects' plans, to watch foundations being dug, to follow the marvellous procedure of modern building operations, to clamber about on steel girders at giddy heights, and watch the silent growth of concrete walls—all this was a new and delightful experience. There were some curious details too. An old Orphanage which had occupied the site for a century had to be pulled down. We got estimates from six different firms of house-breakers for doing this and their tenders varied to the following extent: firm A demanded to be paid £87, firm B offered to pay £10, while the others offered sums varying from £60 to £176. Naturally the last was accepted, and a very good thing he made of it. The marble mantel pieces alone fetched £200.

This year (1910) saw the transfer of all our Scholarship funds now swollen to large dimensions, to the care of the Charity Commissioners; this relieved us of a serious and burdensome responsibility. A welcome windfall was the library of the late Arthur Prendergast, comprising much old church music and a number of French operatic scores.

On Thursday, 14 July the ceremony of laying the Foundation Stone—a mere builders' fiction nowadays—was held with much pomp and attended by a vast crowd of our well-wishers. In the unavoidable absence of our Royal President Lord Strathcona officiated, there was a Dedication Service conducted by the Bishop of Kensington, and a good programme of light music performed by

the band of the Royal Engineers, directed by our old student Neville Flux.

OVERTURE "Richard III." *Ed German*
 GRAND MARCH "Imperial" *Neville Flux*.
 INCIDENTAL MUSIC "Henry VIII." *A. Sullivan*
 OVERTURE "A Golden Dawn." *F. Corder*.

In 1911 King George V. ascended the throne and both he and Queen Mary at once became Patrons of our Institution. By September 25 the new building, though not the Concert Hall, was ready for occupation and we moved in. We found it impossible to sully our beautiful clean rooms with the grubby old furniture from Tenterden St. so the new place was handsomely furnished by Hamptons under the direction of the Secretary and the Curator. Before the first lesson had been given our neighbours at the back had been induced by one impetuous soul among them to sign a petition to the local authorities against the "intolerable nuisance" of our presence. This from a street which formed the happy hunting ground of street organs and hawkers! But with patience and double windows we soon contrived to live down our unfriendly reception, and the olive branch was tendered when the narrow lane at our eastern side was re-named Macfarren Place.

This year we started a special training course for teachers; it hung fire at first, but has now become a serious and responsible affair. Two valuable friends of ours passed away; Mr. Joseph Bennett, the only critic who ever loved us, and Alberto Randegger, the eminent trainer of public singers. When this latter great man passed away I was surprised and pained to notice how little sensation his loss occasioned. If in personal character he was, as Charles Dickens's servant called Forster, "a harbitrary gent", he was incontestably the finest trainer of singers in his generation. I have heard his methods (like those of all singing teachers) sneered at and depreciated, but he was at any rate a first-rate musician, who to the end of his life kept himself acquainted with all the newest works, and as what is called a "coach" he was indispensable. An item rendered by a pupil of Randegger, whether in opera or oratorio, meant an irreproachable performance, and every one knew it. His students all told me that his tongue was a terror to them, but his lessons were wonderful. I cannot refrain from telling one

anecdote confirming this. It was his custom in later days to have all his pupils together at his house and thus afford them the valuable experience of criticising and teaching one another. One day there appeared before their welldressed throng a new recruit; a young Russian Jew with a splendid voice, but of decidedly grubby appearance. Randegger looked him up and down, then shook a reproving finger at him. "My boy" quoth he, "You go back home and wash!" That was all; it was a short, but valuable lesson. That tenor is now quite a well known artist.

Before the 90th anniversary of the School's foundation, namely, by March 1912, all was absolutely finished, and on June 22 we held in the Duke's Hall (so named out of compliment to our President) the opening ceremony. And a very imposing affair it was. The full details I have relegated to an appendix, so as not to make too great an interruption to this history, but passing mention must be accorded to the two pieces written for the occasion, the majestic "Invocation" by our Principal, played by an orchestra of 90 past and present students, and the 50-part Motet, "Sing unto God" by the present writer, sung by 100 of the finest female voices that surely were ever heard at one time. These were two performances such as I can never hope to hear again, come what may.

Our beautiful Duke's Hall was decorated, as an inscription on the wall records, at a cost of £500, which sum was subscribed entirely by past and present students. A curious detail worth mention is that when the workmen began to remove the scaffolding, with which the Hall was filled, the whole suddenly collapsed and fell in a state of wreck which defies description. Strange to say, no damage whatever was done.

During the next year little happened except a notable increase in our studentship. We all tried hard to get accustomed to our new and aristocratic surroundings, but the feeling of contrast to dear dirty old Tenterden St. was slow to wear off, and we felt like the Irish peasant turned out of his mud hovel into a nice cottage—"too clane and cowld." To add to our feeling of strangeness early in 1914 our esteemed old Secretary, F. W. Renaut, whose health had been long failing, went to his rest and left a gap very difficult to fill. Mr. J. A. Creighton, who had already served us ably on the Associated Board, succeeded him, but he had hardly settled down to work when the ghastly war broke out and he had to go and serve his country.

And now came gloomy times. Not only were three of our professors interned abroad, but we lost several others by death, besides our Treasurer, Mr. Chas. Rube, a staunch friend. The tale of what the Academy suffered during those awful four years may seem very mild compared with the tragedies occurring in other places, but we shivered with anxiety for what was going to happen to some hundreds of fellow-creatures with whose welfare we were bound up. Soon there was only one of our entire staff left in the Office. Mr. E. H. Cole, our second clerk, perished in Gallipoli, the others all went out, but returned in safety. Meanwhile we were exceptionally fortunate in our female substitutes, and henceforward the staff of the R. A. M. will, I fancy, always consist largely of women.

To all of our generation those four years will remain a black shadow, a haunting nightmare, the memory of which they will vainly strive to suppress. I could tell of delicate girls volunteering as nurses and returning from France or Flanders only when their hospitals were bombed or burnt over them, then going out again and yet again. Of others experiencing the horrors of the Serbian retreat and coming home quite cheerful. Of young composers, mere boys, blown to atoms; of singers blinded or rendered deaf and dumb, aye, even of students at home in London itself having their Bayswater or Brixton homes tumbled about their ears, yet turning up to their lessons next day smiling. But this is no more than all their fellow men and women were going through, so why speak of it?

In the mean time we carried on valiantly and ignored the outside horrors so far as possible. To our surprise and gratification the number of our students did not diminish much except, of course, on the male side, where only the few youngsters remained. But in November 1914 we gave no less than six excellent performances of our Principal's charming opera *The Cricket on the Hearth*, with a double cast, though the male singers were hard to come by.

In 1915 we were heartened by the Bentley Bequest, a sum of £18,000 left by a kind old friend, Mrs. Maud Drinan. We were also dismayed by the withdrawal (for the time) of our poor little Government grant, just when we most needed it. But then so did the country.

In 1916 we had heavy losses in the Directorate, Lord Alverstone, the Earl of Kilmorey and Mr. Hugh Spottiswoode all passing away.

Sir George Martin, the organist of St. Paul's Cathedral, also died and one of our best boys, Charles Macpherson, succeeded him. Mr. P. Quarry supplied Mr. Creighton's place during his absence and won all hearts by his geniality. We had a fine library of music presented to us by the heirs of our old friend C. A. Barry, the well known musical critic and writer, we opened a department for Junior students and started a new operatic class consisting entirely of ladies. Pretty well for war time, what?

In 1917, while in the outside world the tragic gloom deepened and thickened, news came of a strange legacy. One Dr. Walter Stokes, an ex-student of long ago, who had pursued various avocations with scanty success, had in his old age turned to financial speculation and amassed considerable wealth. Ignoring his few poor relations and dependents, he left his entire fortune to the Royal Academy of Music, minus only the cost of a hideous monument to disfigure his grave withal. The large sum of £31,000 he desired us to employ in founding Scholarships in memory of his father, his mother and himself. So badly was the bequest worded that we were obliged to submit it to the highest legal authorities to unriddle. Had the result been like that in Dickens's case of *Jarndyce v. Jarndyce* I don't think we should have been very sorry, but after long consideration the money, reduced by only one sixth (even lawyers sometimes have bowels) came into our possession and six Scholarships for Pianoforte, in memory of Mrs. Elizabeth Stokes, six Scholarships "for the theory and practice of Baritone singing," in memory of Mr. John Stokes, six Scholarships for other branches of music, and a number of Bursaries, or Exhibitions, in memory of the testator himself, were duly founded and are now in operation. Let us hope that the results of the money thus applied may yield some much needed comfort to the spirit of its late owner.

In 1918 our operatic attempt consisted of, firstly a pretty one-act piece by an old student, the late Cuthbert Nunn. This was a setting of a poetic sketch called "The Nightingale", by Oscar Wilde. Secondly a two-act serious opera, "Drinos and Cassandra" a classical piece of considerable merit, by a student, Arthur Sandford. This young man was elected to the Mendelssohn Scholarship in 1921. The R. A. M. Choir, which had led a very fitful existence for some years past, was revived and put upon a permanent basis this autumn under the care of Mr. Henry Beauchamp.

And then came the Armistice . . . But no! Let us draw a decent veil over the frenzy of that day. Every self-respecting Englishman blushes to recal a time when he has let his emotions escape control. Let me rather speak of that later day, March 19, 1919, when we held a beautiful memorial service at the Temple Church for the fallen, when indeed our art proved its worth, and where the singing of the Royal College Choir and the playing of the Royal Academy Violins drew tears from the eyes of the sternest. Another touching time was on Friday November 5, 1920, when the simple tablet on the wall of the Duke's Hall was unveiled, in a silence that truly could be felt. That memorial causes a pang every time one passes it. It is not that the number of names on it is large, but there are among them some that should have been very, very dear to England—and were not.

The moment the country began to shake off the incubus of war there was a wide-spread yearning towards education. This affected our Institution in the most remarkable degree, students swarming in upon us, not from London in particular, but from all parts of the world—until we were obliged to deny them entry. The question of enlarging our ample premises had arisen before we had occupied them for a couple of years, and although the problem is a difficult one its solution becomes more pressing every day. A school cannot be indefinitely large and remain efficient; classes of more than a certain size become impossible and effective supervision has its limits. Yet the fact remains that more persons than ever are demanding the thorough musical education which only a properly organised school of ripe experience can supply, while the number of first class teachers of those most important basic subjects, Ear-training and Sight-singing, is and always must be limited. First-class teachers of the Violin, Piano, &c. are more plentiful, yet insufficient to the demand, but our most earnest efforts to supply what is needed can hardly overtake it.

There has been lately much talk of the need for a School of Opera, and at the moment of writing the R. A. M. is preparing itself to fulfil this requirement as soon as its genuineness shall become evident. Thus far, although many of our Operatic students have found their way on to the stage, managers are not exactly dunning us for more artists, and the number of aspirants has never been sufficiently large to demand special arrangements. But I may

point with pride to our own efforts in the operatic line, though these were not for the general public. I allude to our recent performances of Arthur Goring Thomas's beautiful operas, "The Golden Web" (March 18 and 19, 1920) and "Nadeshda" (March 1921), works so unaccountably neglected by the nation that produced this fine composer. Of "Nadeshda" we intended to give two performances, but were obliged to repeat both, so excellent were they. So long as England is satisfied to ignore her native masterpieces there does not seem much need for an English School of Opera. But there *may* come a change of taste: if so it will find us ready and anxious to meet it.

The history of the Royal Academy of Music detailed above—I trust not too amply—may be summed up in a few lines. It is the record of an earnest educational movement which at the outset appealed to but very few, and does not even yet command all sympathies. It is a record of honest battering against the stone wall of indifference, the hardest of all fights. And the result of a school's work does not become evident for a long time, but gradually the little leaven leavens the whole lump and a higher level of taste is brought about; aye, the much abused local examinations inevitably tend to raise the standard of musical culture, even among the unthinking.

Though a school does not set out with the intention of breeding a horde of Beethovens, of Rubinsteins or Paganinis, yet if its teaching is efficient it will sooner or later hatch out a genius or two, who will be none the worse for a sound technical training, though they and the public are loth to believe this. We have hatched out more than one or two, and if some of them have been fain to repudiate their Alma Mater, or even their native land, we bear them no grudge for this—quite the contrary; for we know too well that a musical prophet is mostly without honour in his own country unless he can boast that he "never had a lesson in his life."

APPENDIX



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.

OFFICIAL OPENING

BY

His Royal Highness

PRINCE ARTHUR OF CONNAUGHT,
K.G., G.C.V.O.

22nd JUNE, 1912.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

Patrons.

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HER MAJESTY THE QUEEN.

QUEEN ALEXANDRA.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE DUCHESS OF CONNAUGHT AND STRATHEARN.

HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

HIS ROYAL HIGHNESS THE PRINCE CHRISTIAN.

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FRED. WALKER, ESQ., Hon. R.A.M. — P

HANS WESSELY, ESQ., Hon. R.A.M. — P

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BANKERS.
THE LONDON COUNTY AND WESTMINSTER BANKING CO. LIMITED.
(Regent's Park Branch.)

Order of Proceedings.

3.0—Reception of H.R.H. Prince Arthur of Connaught by the
Governing Bodies. Presentation of Master Key of the building
by Mr. Alderman Cooper, Chairman of the Committee of
Management, and inspection of the building by His Royal
Highness.

3.15—Short Concert by the Students in Concert Hall.

3.45—Official Declaration of opening of building by His Royal
Highness. Vote of thanks to His Royal Highness, to be moved
by the Right Hon. Lord Alverstone, G.C.M.G., F.R.S., by
Mr. Alderman Cooper, and Sir George Donaldson.

Refreshments will be served on every floor except the fourth and fifth.

The following Selection of Music will be
played from 2.30 to 3.0 :—

ORGAN Sonata in G, 1st Movement. Op. 28 *Elgar.*

VIOLIN AND ORGAN Benedictus. Op. 37 *Mackenzie.*

ORGAN Fantasia and Toccata in D minor. Op. 57 *Stanford.*

ORGAN - - - - H. W. RICHARDS.

VIOLIN - - - - HANS WESSELY.



Programme.

1. OVERTURE ... "The Inauguration of the House" *Beethoven.*

This Concert Overture (C major, Op. 122) was one of its composer's last works, being written in the Autumn of 1822 for the opening of the Josephstadt Theatre in Vienna. It has frequently been used for similar occasions, and seems particularly appropriate to the present ceremony in its mixture of scholastic severity, dignity and exuberant vitality.

2. INVOCATION Tone-Poem for Orchestra *A. C. Mackenzie.*

Written for the Centenary of the Philharmonic Society and produced at one of its recent Concerts, this work may fittingly be included in to-day's programme as the most recent product of its composer's muse, especially since the writer confesses to an intention of a prayer to St. Cecilia, patron saint of music. Continuity of melodic outline, breadth of period and a gradually evolved sonority, rising at times to passionate intensity, are its distinguishing features.

"Invocation" is one of a series of pieces from the same pen, in which the themes are developed at length and uninterruptedly, the Violins, in unison, maintaining the burden of the song.

FIFTY-PART MOTET ... "Sing unto God!" ... F. Corder.

FOR FEMALE VOICES, ORGAN, HARPS, TRUMPETS, AND DRUMS.

This work, short in duration but extensive in scope, is written for the present occasion and demands the unique resources of ten separate five-part Female Choirs, with a free instrumental accompaniment. The words, taken from the Psalms, are:—

"Sing unto God our strength: make a joyful noise to the God of Jacob.

Take a psalm and bring hither the timbrel with the pleasant harp and the psalter.

Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day.

Strengthen, O God, that which thou hast wrought for us.

For unless the Lord bless the house their labour is vain that build it.

Sing praises unto God. Amen"

After a solid opening in strict ten-part harmony, the voices are used in very varied combinations. The second half of the piece is a fugue in which the ten choirs enter in succession, with the subject always in five-part harmony, until all the fifty parts are really in motion. After a return to the opening theme, now in twenty parts, a powerful climax in fifty parts is reached and maintained to a sonorous conclusion.

THE NATIONAL ANTHEM ... Dr. John Bull.

GOD save our Gracious King;

Long live our noble King,

God save the King!

Send him victorious,

Happy and glorious,

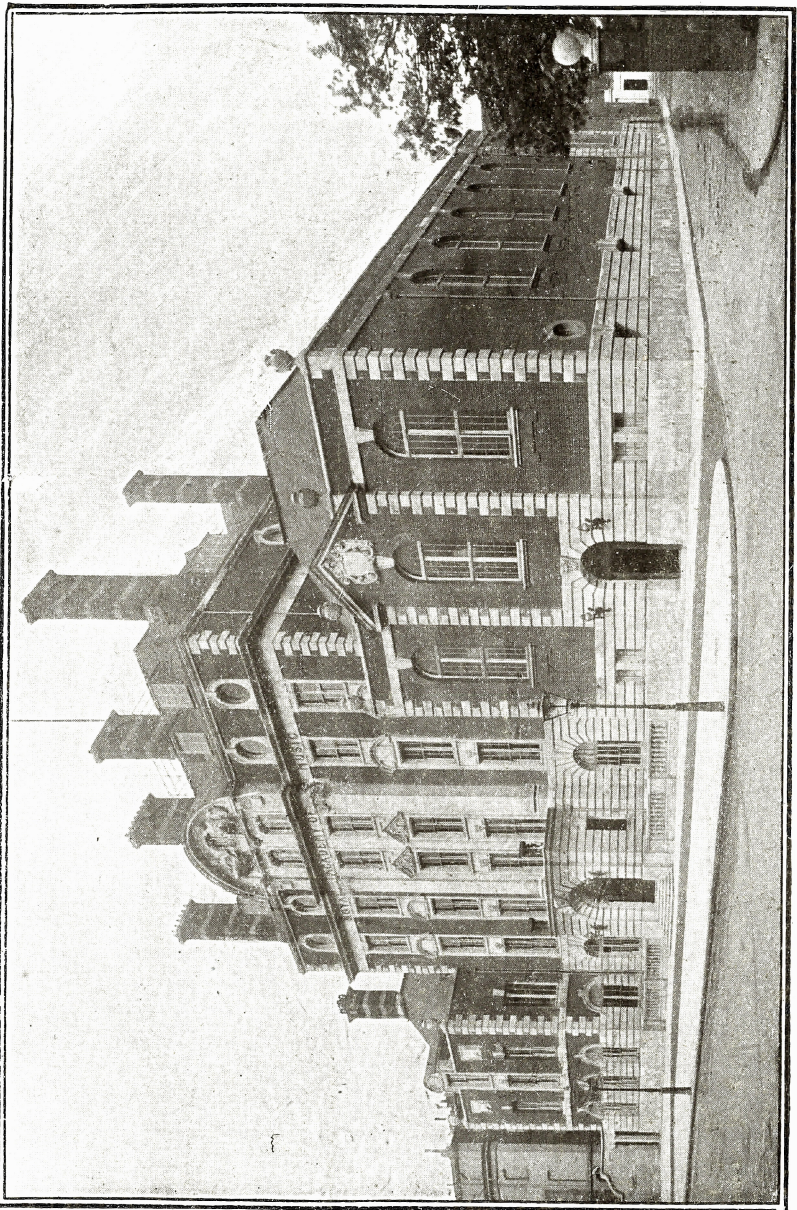
Long to reign over us,

God save the King!

ORCHESTRA.

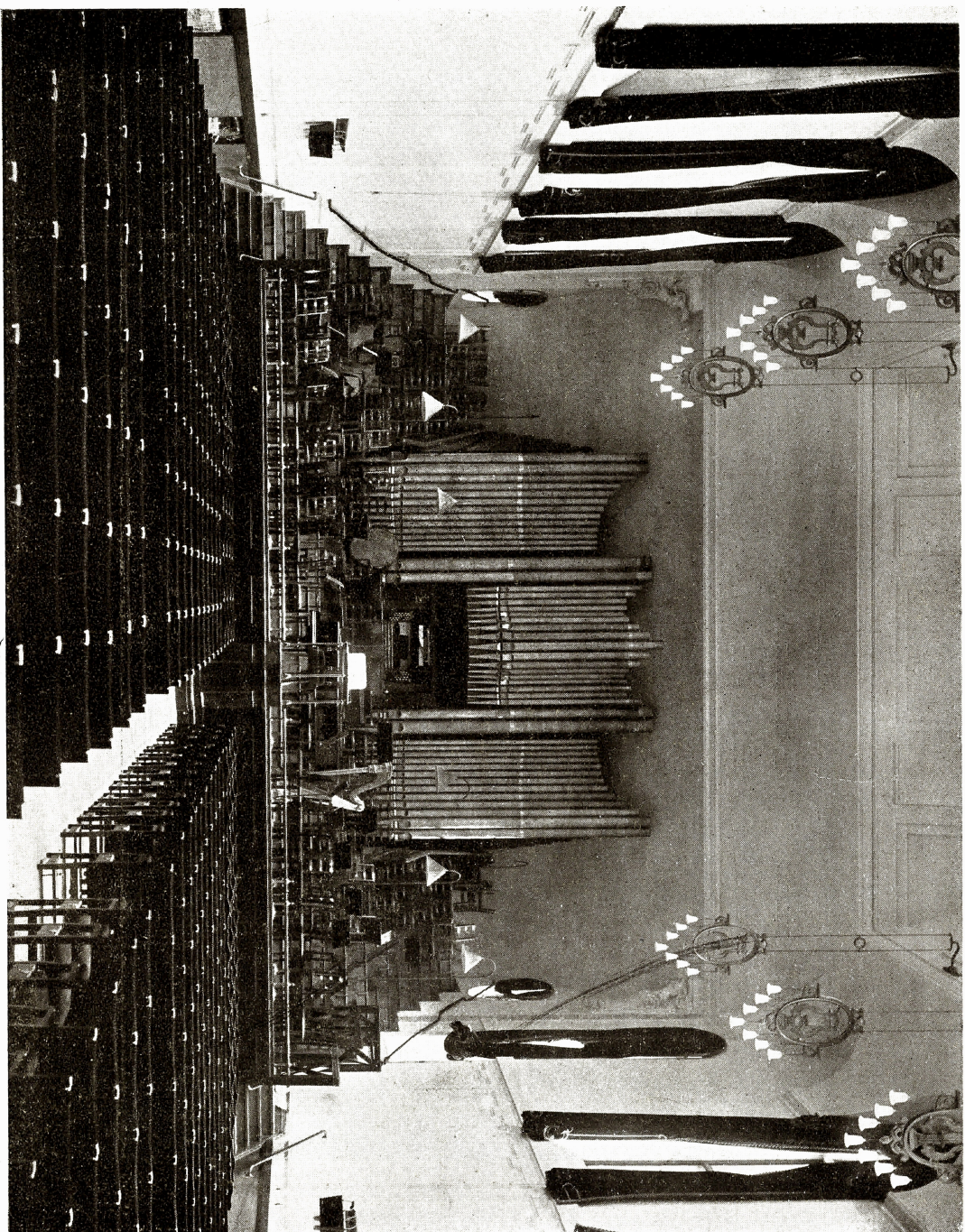
First Violins.	Second Violins (contd.)	Double Basses.	Horns.
Mr. E. Quaife (Principal)	Miss K. G. Petts Miss E. C. Pitcher	Mr. E. A. Carrodus* (Principal)	Mr. F. M. Guttridge (Principal)
Miss B. M. Bayly	Miss V. C. Rowland	Mr. H. E. Lodge	Mr. A. E. Brain*
Mr. H. J. Brine	Miss M. Snow	Mr. G. Parnell*	Mr. T. Busby*
Miss G. Daniel	Miss J. Vivian	Mr. P. Stanley	Mr. A. Penn
Master W. Davies	Miss Mai Williams	Mr. C. Stewart*	
Miss V. Godson			
Mr. E. Hawke			
Mr. W. D. List			
Miss E. Loder			
Mr. H. W. Norris			
Miss P. A. N. Parker			
Miss G. E. Powell			
Miss M. Savory			
Miss D. Shelton			
Mr. J. Spink			
Miss M. A. Start			
Miss I. O. Tydeman			
Miss A. M. Wells			
Miss B. Whittingham			
Second Violins.	Violas.	Flutes.	Trumpets.
Mr. D. Godfrey (Principal)	Mr. J. T. Lockyer (Principal)	Miss E. Penville (Principal)	Mr. F. G. James* (Principal)
Miss E. Abraham	Mr. J. K. Bauer	Mr. Evan Jones	Master H. Alexander
Miss F. M. Allen	Miss N. Fulcher	Mr. Carl Steiner	Master I. R. L. Kennedy
Miss K. Archer	Miss L. Gaskell		
Miss H. Cavell	Master F. Howard		
Miss C. Clarke	Miss M. Lethaby		
Mr. G. England	Miss P. Mitchell		
Miss N. R. Mac Lennan	Miss W. Small		
Miss G. K. Martin	Miss E. Wingfield		
Miss F. G. Moore			
Miss M. Morgan			
Miss C. K. Newell			
	Cellos.	Oboes.	Trombones.
	Miss M. Muckle (Principal)	Miss L. Bull (Principal)	Mr. F. Klink* (Principal)
	Miss M. Bernard	Miss M. Melliar	Mr. E. Atherley*
	Miss G. M. Cooke		Mr. R. Evans*
	Miss F. Donaldson		
	Miss D. Forster		
	Mr. A. Gauntlett		
	Miss D. Griffiths		
	Mr. C. T. Latham		
	Mr. V. Montefiore		
	Miss K. J. O'Brien		
	Mr. B. Pitt		
	Miss E. Vivian		
	Mr. C. H. Waghorn		
		Clarinets.	Timpani.
		Mr. H. W. Stutely (Principal)	Mr. H. Penn
		Miss T. Hunt	
		Miss F. Thomas	
		Bassoons.	Bass Drum, Triangle, &c.
		Mr. W. James* (Principal)	Mr. Alfred Quaife
		Mr. L. A. Ward	
			Saxps.
			Miss H. Colton
			Miss R. Wright
			Librarian.
			Mr. W. E. Renaut

* The Orchestra, with the exception of those names which are marked thus (*), consists entirely of past and present students of the R. A. M.



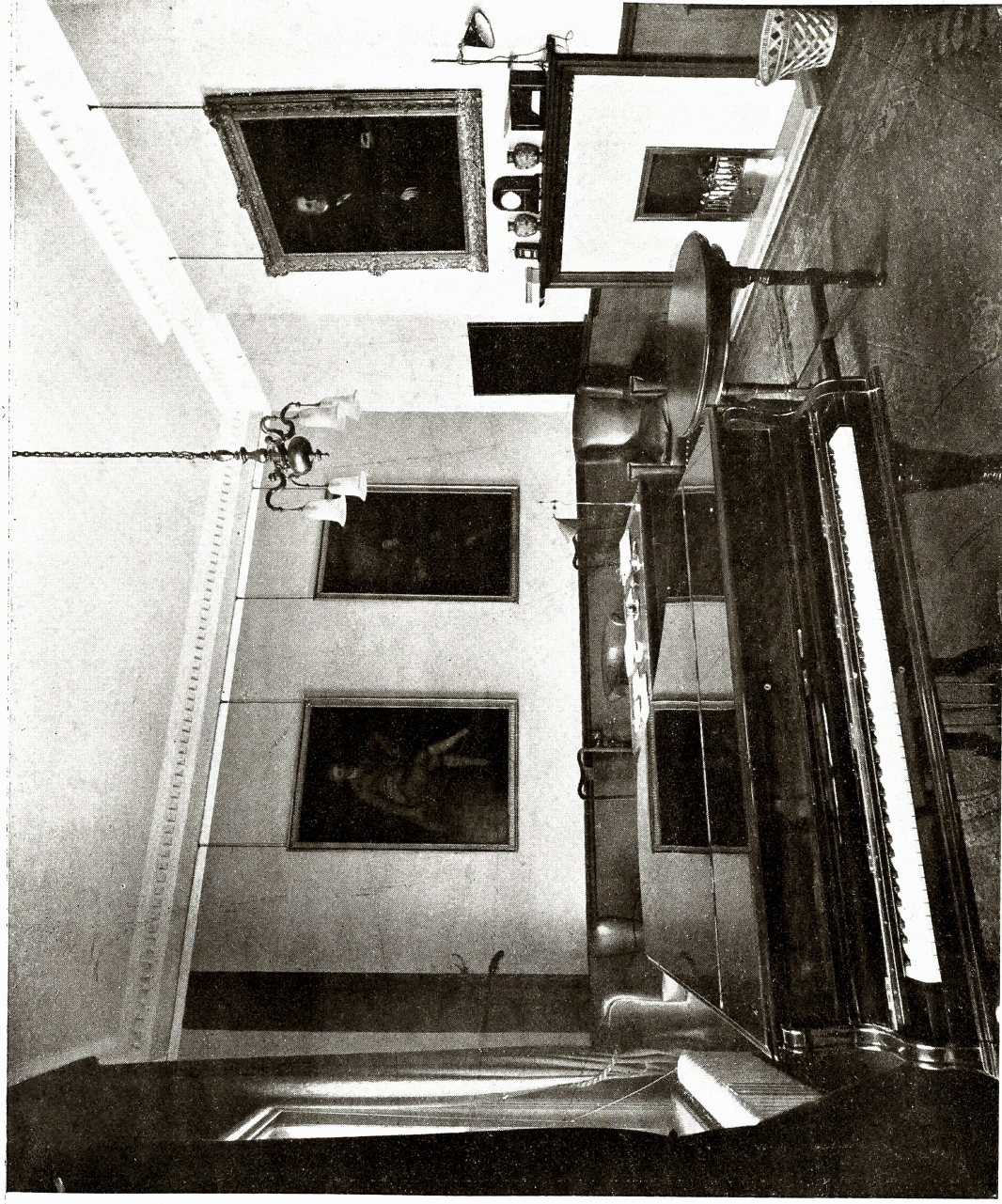


The Entrance Hall.



The Concert Hall.

The Board Room.



The Principal's Room.



The Staircase.

The Building Committee.



F. CORDER.	F. W. RENAUT (Secretary).	E. MATHEWS.	C. RUBE.	SIR G. DONALDSON.
ALDERMANN E. COOPER.	R. HORTON-SMITH (Chairman).	SIR A. C. MACKENZIE.	EDWARD W. NICHOLS.	



Royal Academy of Music.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas. His Majesty further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its Funds.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the distribution of prizes in the year 1897, and the present Sovereign, King George V., with his Consort, Queen Mary, have recently indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H. R. H. The Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H. R. H. The Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

These duties and privileges were extended by a Supplemental Charter granted on the 16th December, 1910, by which the Academy is empowered to "do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary for or conducive to such effecting and carrying out."

During the ninety years of its existence, the Academy has laboured steadfastly to achieve these objects. Its work in the cause of musical education has been carried on, with the help of many eminent musicians and lovers of music, by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888. That its work has been successful is attested by the fact that starting with only twenty students in 1823, the number now under training is over 500, and that of the thousands who have received their musical training within its walls, a very large number have risen to positions of eminence and distinction and have extended the good work, not only throughout Great Britain, but to the Colonies and India.

The Curriculum is comprehensive and is such as to fit a student for the Profession of Music, whether as Performer or Teacher. A large number of Scholarships, Exhibitions and Prizes are founded, and are competed for periodically by the students and candidates for admission as such. The benefits of the Academy organization are extended to non-students by means of its examinations and lectures and by the operations of the Associated Board—a body formed in 1889 by combination with the Royal College of Music under the Presidency of H. R. H. The Prince of Wales for holding local examinations in Music throughout Great Britain and the Colonies.

The initial work of the former Chairmen of the Board, the late Lord Charles Bruce and the late Mr. Thomas Threlfall, has been continued most zealously and effectively by Sir William E. Bigge, M. A. (some time Puisne Judge of the Chief Court of Lower Burma), since 1907.

It is a gratifying fact that the connection of *Alumni* with their Alma Mater is rarely, if ever, severed either by lapse of years or by distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Myra Hess, Carmen Hill, Agnes Larkcom, Kate Loder, C. A. Macirone, Maria McKenzie, Mrs. Tobias Matthay, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuelli, Irene Scharrer, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Granville Bantock, Joseph Barnby, John Francis Barnett, Thorpe Bates, Hubert Bath, Arnold Bax, William Henry Bell, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, York Bowen, Philip Brozel, A. von Ahn Carse, Eric Coates, Paul Corder, Frederick Corder, William G. Cusins, Benjamin J. Dale, Ben Davies, Eaton Faning, Harry Farjeon, Neville Flux, Myles Birket Foster, Edward German, C. H. Allen Gill, Thomas Harper, Arthur Hinton, Joseph Holbrooke, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, John B. McEwen, Stewart Macpherson, Charles Macpherson, Tobias Matthay, Arthur O'Leary, Arthur W. Payne, Montague Phillips, Robert Radford, Frederick B. Ranalow, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Lionel Tertis, Arthur Goring Thomas, John Thomas, William Wallace, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extensions could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14th, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School, and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old premises.

The new Academy, which is to-day formally opened by H. R. H. Prince Arthur of Connaught, is central and easily reached; it is near the termini of three main lines (viz., Great Western, Great Central, and London and North Western Railways), and also is conveniently situated for access by various "Tubes" and omnibus services. It was designed by Messrs. Sir Ernest George, A. R. A., and Alfred B. Yeates, F. R. I. B. A., erected by Messrs. Wallis & Son, of Maidstone, at a cost of over sixty thousand pounds, and furnished by Messrs. Hampton & Sons. The building has a frontage of 181 feet, and the five floors above the ground attain a height of about 100 feet. The fabric is of Portland stone and red brick, with green slate roof. The whole of the woodwork is of teak, that material being adopted because of its non-combustible qualities. The building is in three sections:—the central portion contains the Entrance Hall, Grand Staircase, and most of the Class Rooms; the West wing contains the Administrative Offices, the General Library and the Angelina Goetz Library—a memorial to that amiable and talented lady, presented by her children—and the East wing consists of a handsome Concert Hall capable of seating an audience of over 800, and contains a fine Concert Organ (by Messrs. Norman & Beard) generously presented by Mrs. Threlfall in memory of her husband. Mr. Thomas Threlfall, as Chairman of the Committee of Management from 1887 until his death in 1907, rendered invaluable services to the Institution and endeared himself to all his colleagues and subordinates.

Describing his first visit to the new Academy, an eminent musical Critic said:

"Standing nearly 50 feet from the roadway in Marylebone Road, near the York Gate of Regent's Park, and within a stone's throw of Baker Street Station, the new buildings are unmistakable and have a really imposing appearance. Contained within the four walls are

some fifty odd teaching rooms, besides the superb room set apart for the Principal, out of which opens the Secretary's room; business offices, separate waiting rooms for male and female students, and for the general public; and restaurants, wherein such students as are so disposed may obtain luncheon or afternoon tea. Telephones abound; indeed, there is a public telephone installed in the Entrance Hall. There is, too, a passenger lift, and a similar contrivance for the conveyance of pianofortes, a most useful possession in a building that contains over three score of such unwieldy instruments. And almost the most imposing room in the building, with its fine oak panelling, is set apart for the Council Chamber or Committee Room. In my wandering over the magnificent building I was very particularly struck by two facts. Of these, one was the extremely bright light that filled the house in every corner. Corridors were radiant, and every room (even such rooms as had sloping ceilings) was beautifully bright and light in the day time—a fact that obviously makes for healthiness. The other fact that struck me very forcibly was that while my guide and I looked into practically every room—and nearly every room was occupied by a professor or a lecturer and the pupils,—not a sound of music could be heard in the corridors. Indeed, save for the patter of busy feet and the brisk chatter of friend greeting friend after the holidays, and for the bright and cheery light, one might have been in the catacombs, so marked was the silence so far as music was concerned. The effect once or twice was almost comical, for as each room has double doors, the top panels of which are of glass, it was easy to see some singer evidently singing at the top of the voice, yet to all intents and purposes uttering no sound that was audible to us in the corridor a few feet away. Concrete floors and unburnable doors have done their duty nobly in destroying sound. Indeed, the new Royal Academy of Music is a superb home for Music. And who has paid the sixty thousand pounds or more that it has cost to erect? It is worth noting, for the immense credit it reflects, that not a farthing of the cost has, so far, been asked for from outside sources¹. A number

¹ Since these words were written the Governing Bodies have received several voluntary contributions from well-wishers, including £ 100 from the Clothworkers' Company and £ 250 from the R. A. M. Club, towards the balance still outstanding on the building.

of ex-students have willingly contributed towards the cost of decorating the new home of their descendants, and the sum thus realised is to be utilised in the beautifying of the Concert Room."

The records of the Institution itself, and of the men who have contributed to its foundation, growth and successful work in the past, are matters of history; but of those who have assisted in bringing into existence the building which is to-day thrown open to the public, a word should here be said. Foremost among them is the Principal, Sir Alexander Campbell Mackenzie, Mus. D., LL. D., F.R.A.M., the sixth eminent British Musician to hold that office. As a Composer, Sir Alexander's work is too well known to require mention; but only those who are brought into intimate association with him are aware of the sound judgment, the broad grasp of the duties of his responsible position, the capacity to lead his band of colleagues and assistants and direct the policy of the Institution as well as the education of its students, and the versatile and untiring activity, which has distinguished his work at the Academy, enabling him to attract and endear to himself a staff of Professors unsurpassed in any country, and extend the reputation and influence of the Institution over which he presides.

Other members of the Governing Bodies whose great services to the Academy call for special mention here are the Chairman, Mr. Alderman Cooper, who, first as Honorary Treasurer and latterly as Chairman of the Committee of Management, has devoted himself to the Institution with unsparing zeal; Mr. Charles Rube, who, as Honorary Treasurer and Member of Committee, has managed its financial and business affairs with singular ability; Sir George Donaldson, to whose energy and enthusiasm are due the acquisition of the present site and the first inspiration of the Architects; Messrs. R. Horton Horton-Smith, K. C., Ernest Mathews, and Edward W. Nicholls, whose business ability on the Committee has been of the utmost service; and Mr. Frederick Corder, who, as Curator, has for upwards of twenty years assisted the Principal in the management of the musical side of the Academy and more recently as Chairman of the House Committee. While Mr. Corder's services in these respects have been highly appreciated, his chief glory is that, as a Professor of Harmony and Composition of rare eminence, he has done more to form and direct the present and future school of British Composers

than perhaps any man in the Kingdom. Another name well deserving mention is that of Mr. George G. T. Treherne, who, as Director and Official Solicitor, has for many years assisted in guiding the destiny of the old Institution, and has on many occasions rendered it very conspicuous service. It is not too much to say that the combined efforts of Directors, Committee, and Professors could hardly have been productive of the present results without the energetic co-operation of Mr. F. W. Renaut. His eminent services as Secretary have been at the disposal of the Academy for twenty-one years, and this is a fitting moment to acknowledge the great value of his initiative, ability, patience, foresight and capacity for coping with the exceptional amount of varied detail which is his daily portion. The many duties pertaining to the Secretaryship can only be performed in so effective and unobtrusive a manner by one whose devoted interest centres in his office, and Mr. Renaut's large share in the progress of the Institution is not only due to his unremitting zeal and unique experience, but is the direct outcome of much labour of love. In all this he has been ably assisted by Mr. A. Alger Bell, Mr. Harold R. Hammond, and the other members of a loyal official staff.

Of all concerned—Directors, Committeemen, Professors, and officials—it may be asserted with confidence that they have worked together harmoniously and zealously to achieve the noble objects which Lord Westmorland had in view when he opened the old School at 4, Tenterden Street, ninety years ago, and that their future ambition will be assiduously to persevere in the same spirit which animated their predecessors.

PRINTED BY
THE SOCIETY FOR GRAPHIC INDUSTRY
VIENNA III